

AMERICAN ARTIST

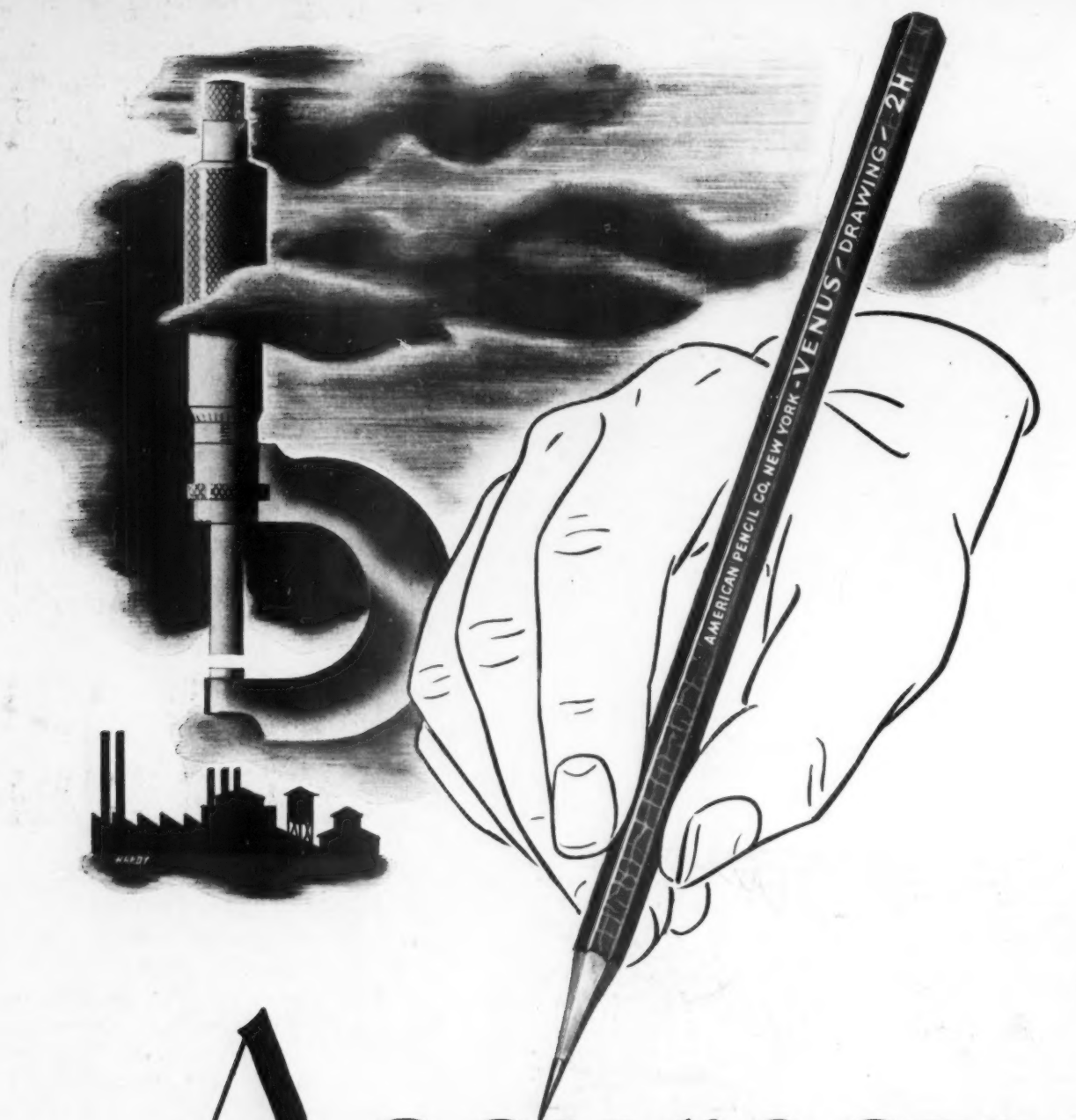
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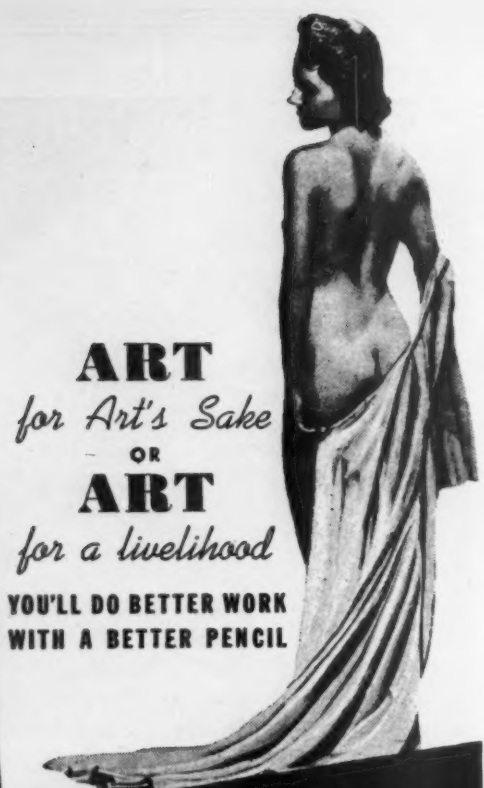
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Notes and Footnotes



This is a picture of a man scratching his head and trying to write something with a brush. Considered objectively his trouble might be diagnosed as motor-apraxia—a pretty bad thing — but Paul Klee, who drew the picture, may have been trying to express some darn thing or other that doesn't meet the eye. Klee, a Swiss modern—died in Lugano in 1940—is quite a hero to the Ultras. He did abstracts mostly; his credo, "All true creation is a thing born out of nothing." Well, that explains a lot.

Sarcasticles

The Cover

Walter Klett's drawing reproduced on our cover was made several years ago when he was fond of working on a dampened piece of paper which produced foggy lines and edges. The reproduction, but slightly reduced from the original, was done on a heavy cream sheet of paper. Fashions change in illustrative techniques as in clothes; the particular charm of this rendering has given way to other characteristics in Klett's present manner of working.

It's in the Bones

Elegance has been defined as "Wearing the right thing at the right place at the right time." But a woman might obey this definition to the very letter and still not be elegant. One is born elegant, as one is born small or tall; elegance must be in one's bones—in other words, one must start with an elegant skeleton. Marcel Vertes in "Art and Fashion" Studio Publications.

He Got His Man!

Art Center (an important clearing house in the art market) had a hurried request for Paul Bransom to do one of his well-known animal jobs. Paul stays late at his summer home in Canada Lakes up near the border. For some reason Bransom could not be reached by telephone or wire. Members of Art Center are known for their resourcefulness and one of them suggested that a call be put in to the Canada Lakes police force.

They referred the SOS to the sheriff, who, it is said, gets his man. The sheriff, who jumped at the conclusion that it must be an emergency—which it was—agreed to locate Paul. He did. Later on Paul called back on the phone. "Bakers Dozen"

Triumvirate

Recently your editors had the pleasure of entertaining at luncheon three of the Saturday Evening Post's top flight artists—cover men, Norman Rockwell and John Atherton, and the art director, Kenneth Stuart. Conversation got around eventually to the problem of trying to please art directors, with the youthful Mr. Stuart coming in for a lot of good-natured "ribbing" from his associates.

Atherton uses a very finished style of painting. In manner it resembles the meticulousness of the Flemings, especially in the enamel-like surface. His work is in constant demand by leading advertisers, but Atherton reserves part of his time for his easel painting and is represented in several of our leading museums.

Somewhat by coincidence, each of these artists has been represented lately on Post covers with a railroad station interior.

Atherton's design was a close-up of an old-fashioned station—a still-life study that produced nostalgic sparks. Rockwell's cover was a contemporary scene in a large station containing numerous figures, including a "tolerable" likeness of the artist himself, trying to make his way through the holiday crowd!

Fingesten Sculpts in Hospital

A news release from the European Theater of Operations informs us that our good friend Pvt. Peter Fingesten is convalescing and sculpturing at a U. S. Army station hospital in England. (We had a two-part story about his "Sculpture in Cement" in January and February of 1943.) Fingesten, we are told, is working on a large relief, showing the early stages of the Normandy invasion. He has based his work on the experiences of wounded men recovering at the same hospital. Twelve pieces of sculpture have been completed in two months, and are now on exhibition for the hospital patients. "I have attempted to interpret the real spirit that imbues the liberating force and power of the army to which I belong," explained Peter. "I didn't have any regular tools to work with, but I substituted a tongue depressor for a modeling tool and used iodine and foot powder as coloring media. The finished products are as good as any I have done in my own studio in New York."

Notes and Footnotes

Heaven on Earth

Most mural painting ceased with our entry into the war, but one gigantic commission is just getting under way. The "sky" over the Main Concourse of Grand Central Terminal—measuring 50,000 square feet—is getting a re-furbishing.

It took three months just to suspend the scaffolding which now completely hides the ceiling from the human ants who scurry about more than one hundred feet below.

The original mural containing the vast sky panorama showing 2500 stars was executed by J. Monroe Hewlett, thirty years ago. Charles Gulbrandsen, who assisted Mr. Hewlett then, is on hand to supervise the job. If all goes well there it will be a *new* heaven by October, 1945!

Boston Has It

Arthur H. Heintzelman, Keeper of Prints at the Boston Public Library, gives us the following:

"The December issue of *AMERICAN ARTIST* was of particular interest to me, because of the fine article on James McBey.

"It may be of interest to your readers that the most complete collection of McBey's work is in the Albert H. Wiggin Collection at the Boston Public Library. Nowhere, either here or abroad, can one study the work of this celebrated British artist in greater entirety. Here the student, connoisseur and art lover can study unique trial proofs, states, working drawings and watercolors, pertinent to the complete collection of this artist's work."

A feature article on Mr. Heintzelman's etchings appeared in our April 1944 number.

A Taubes for Kansas

The William Rockhill Nelson Art Gallery in Kansas City has acquired the Frederic Taubes painting *Jacob Wrestling With the Angel*, which was reproduced in the October 1944 issue of *American Artist*. The painting is a very recent one, and Mr. Taubes considers it one of his best.

Higher Rates

The Saturday Evening Post, advises Marjorie R. Derrickson, has raised its base rate for cartoons from \$35 to \$50. The price for spots has been raised to \$25. This raise affects only those who were receiving less than \$50. Regular hitters are periodically raised. Crowell Publishing Company—*Collier's*, *Woman's Home Companion*, and the *American Magazine*—all cartoons edited by Gurney Williams, has raised its base rate from \$35 to \$40, and the scale will rise in jumps of \$10.

Regulars received substantial raises along with the up in base rate.

from *The Cartoonists' Journal*, 404 W. 20th Street, New York 11. Subscription \$3.00 in U.S.A.

Gibson Dead

In the passing of Charles D. Gibson, on December 23, 1944, American art has lost one of its most prominent illustrators of the old school.

Although Mr. Gibson was famous for more than fifty years as the creator of the "Gibson Girl" and "Mr. Pipp," he was also an able painter. In the field of illustration, he was known and revered as a great pen draughtsman not only in America, but abroad.

During the past few years, Mr. Gibson has been in retirement, confining himself to his painting. He was 77 years old at his death.

Safe

It has just been authoritatively reported by the Netherlands Information Bureau, that Rembrandt's *Night Watch*, along with 800 other works by great masters, which formerly hung in the Rijks Museum in Amsterdam, were hidden from the Germans in an air-conditioned sandstone cave near Maastricht, Holland, during the past four years. Because of the great size of *Night Watch*—11½ x 16 feet—it was rolled on a wooden cylinder and placed in a box resembling a dog house!

An Appreciation

The Editors want to thank the many subscribers who sent their Christmas and New Year's greetings. It would be pleasant to be able to reply personally to all these friends rather than through this footnote. We can only hope that these words will come to their notice and will be accepted as a token of our appreciation.

Epstein on Portraits

The successful portrait sculptor, or painter, for that matter, needs a front of brass, the hide of a rhinoceros and all the guile of a courtier. While I have done a number of portraits, the history of those portraits is for the most part a story of failure to please the sitters or their relatives . . . Rarely have I found sitters altogether pleased with their portraits . . . On the whole, men sitters are more conceited than women sitters. Shaw (G.B.) was terribly nervous about his bust; so was Priestley; and I have found that rarely does a wife see eye to eye with the artist.—*Jacob Epstein in "Let there be Sculpture"* Putnam, Publishers.

Prominent Artist Users of Strathmore...No. 33 of a Series



Walter C. Klett roughs out a preliminary study for *Ladies' Home Journal*.

Klett likes to paint smart women on *Klett*.

STRATHMORE

Here's an artist who prefers smart women to dowdy ones...and knows how to paint them! Walter Klett's portrait studies of American beauties started a whole new trend in magazine illustrating...really belong in the fine arts field. Klett was born in St. Louis...studied at the School of Fine Arts there and followed up with work in France, Italy, Switzerland and Germany.

Before doing a finished illustration, Klett makes numerous water color and pencil layouts. As do many leaders in the commercial and fine arts fields, he enjoys working on Strathmore paper...finds its unusual responsive quality an aid to fast creative work. You too, will find yourself working with greater ease, speed and efficiency on Strathmore.




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American Artist

Vol. 9 FEBRUARY 1945 No. 2

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BULLETIN BOARD

Please send notices to Eve Brian, Bulletin Board Editor, 330 W. 42nd Street, New York 18.

WHERE TO SHOW

ALBANY, N. Y., Albany Inst. of History & Art. Apr. 25-June 3. 10th Regional Exhibition, Artists of Upper Hudson. For artists living within 100 mi. radius of Albany. Mediums: oil, watercolor, pastel & sculpture not previously shown at the Albany Institute. No fee. Jury. Purchase Prize. Works due Apr. 14th. For prospectus: John D. Hatch, Jr., Dir., Albany Inst. of Hist. and Art, 125 Washington Ave., Albany 6, N. Y.

ALBANY, N. Y., Albany Inst. of History & Art, Feb. 14-Mar. 11. Albany Inst. American Drawing Annual, V. For all artists in U. S. & Canada. All drawing mediums—suitably matted. No more than 5 entries. No fee. Jury. No prizes. Works due Feb. 3. J. D. Hatch, Jr. Albany Institute of Hist. & Art, 125 Washington Ave., Albany, N. Y.

ATHENS, O., Edwin Watts Chubb Gallery, Ohio Univ. Mar. 1-21. Ohio Valley Oil & Watercolor Show. For residents of Ohio, Ind., Ill., W. Va., Penna., & KY. Mediums: oil & watercolor. Fee: \$2.50. Jury Prizes: \$150 in War Bonds; honorable mentions. Entry cards due Feb. 12; works, Feb. 12-22. Dean Earl C. Siegfried, College of Fine Arts, Ohio Univ., Athens, O.

BUFFALO, N. Y., Albright Art Gallery, March 7-Apr. 1. Western N. Y. Exhibit. For artists in 14 counties of Western N. Y. Mediums: oil, watercolor, pastel, prints, gouaches, drawings, ceramics & sculpture. No fee. Jury. Prizes. Entry cards due Feb. 8; works, Feb. 17. Dr. A. C. Ritchie, Albright Art Gal., Buffalo 9, N. Y.

BIRMINGHAM, ALA., Birmingham Public Library. April—dates later. 25th Ann. Southern States Art League. For members. Membership \$5. Mediums: oil, watercolor, tempera, pastel, sculpture, graphic arts, crafts. Jury. Prizes. Entry blanks & works due Mar. 9. Ethel Hutson, Sec'y, 7321 Panola St., New Orleans 18, La.

BURLINGTON, VT., Robert Hull Fleming Museum, Mar. 3-31. 15th Ann. Northern Vt. Artists' Exhibit. For artists of Vermont. Mediums: oil, watercolor, etching, lithograph, black & white.

WHERE TO SHOW

Fee: \$1. Jury. Popular Vote Awards. Entry cards due Feb. 15; works, Feb. 20. Harold S. Knight, 15 Nash Place, Burlington, Vt.

CHICAGO, ILL., Art Inst. of Chicago, June 7-Aug. 19. 49th Ann., Artists of Chicago & vicinity. For artists of Chicago and 100-mi. radius. Mediums: oil, sculpture, watercolor, drawing, prints & adv. art. No fee. Jury. Prizes: \$1,950. Entry cards due Apr. 9; works, Apr. 17-24. Frederick A. Sweet, Art Institute of Chicago, Chicago, Ill.

DALLAS, TEXAS, Dallas Museum of Fine Arts. Mar. 25-Apr. 25. 16th Annual Dallas Allied Arts Exhibition. For residents of Dallas County. All mediums. No fee. Jury. Prizes: \$1,000. Entry cards & works due Mar. 10. Jerry Bywaters, Dir., Dallas Museum of Fine Arts, Fair Park, Dallas 10, Texas.

FLINT, MICH., Flint Inst. of Arts. Apr. 26-May 27. For artists of Flint. All mediums. No fee. Jury. Prizes: \$800. Works due Apr. 19. R. B. Freeman, Dir., Flint Inst. of Arts, Flint, Mich.

JACKSON, MISS., Municipal Art Gallery, Apr. 1-30. 4th Ann. Nat'l Watercolor Exhibit. For all American artists. No fee. Jury. Prize: \$100 War Bond. Entry cards & works due Mar. 20. Miss Art Ass'n., Municipal Art Gallery, 839 N. State St., Jackson, Miss.

MADISON, WIS., Madison Free Library, Feb. 4-24. Madison Art Ass'n. Ann. For artists of Madison & environs & Armed Forces stationed here. All Mediums. Fee for non-members: 25c per entry (4). Jury. Prizes: \$250. Works due Feb. 2. Mrs. W. F. Dalton, 2011 Monroe St., Madison 5, Wis.

NEW YORK, N. Y., Nat'l Academy Galleries. Apr. 21-May 19. Nat'l Ass'n of Women Artists, 53rd Ann. For members. Mediums: oil, watercolor, black & white, pastel & sculpture. Fee: \$1.50. Jury. Prize awards: \$13,000. Entry cards & works due Apr. 11. Miss Josephine Drooge, Ex. Sec'y, c/o Argent Galleries, 42 W. 57th St., New York 19, N. Y.

WHERE TO SHOW

MILWAUKEE, WIS., Milwaukee Art Inst. Mar. 16-Apr. 14. Wis. Artists 31st Ann. For all Wisconsin artists—legal residents. Mediums: oil, watercolor, sculpture, drawing. No fee. Jury. Prizes: \$500. Entry cards & works due Feb. 28. Miss Polly Coan, Milwaukee Art Inst., Milwaukee, Wis.

NEW YORK, N. Y., International Print Society. Feb. 3-24. 6th Annual Exhibition of National Serigraph Society. For members. (Dues \$12, may be paid quarterly. Three new serigraphs published since last Annual.) No jury. For entry blanks and details: Ex. Dir., National Serigraph Soc., 96 Fifth Ave., New York 11.

NEW YORK, N. Y., Nat'l Academy Galleries. Mar. 14-Apr. 11. Nat'l Academy of Design 119th Ann. Painting, Sculpture & Architecture Exhibit. For all artists. Mediums: painting, sculpture & architecture. No fee. Jury. Prizes. Work rec'd Feb. 12 & 13. Sec'y, Nat'l Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

PALM BEACH, FLA., Norton Gallery of Art. Mar. 9-30. 27th Ann., Palm Beach League. For members. (Membership \$5). All mediums. Jury. Prizes: War Bonds. Entry cards due Feb. 26; works, Mar. 3. Miss C. V. Knapp, Norton Gallery, Pioneer Park, Palm Beach, Fla.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 8-May 6. 7th Annual Regional Show. For present & former residents of W. Va., Va., Ky., Ohio, Pa., & Dist. of Columbia. Mediums: oil & watercolor. Jury. Prizes: War Bonds. Entry cards due Mar. 26; works, Mar. 29. Fine Arts Center, 317 9th St., Parkersburg, W. Va.

PORTLAND, ME., L.D.M. Sweat Memorial Art Museum. Mar. 4-Apr. 1. 62nd Ann. Portland Soc. of Art. For all living Amer. artists. Mediums: oil, watercolor, pastel. Fee: \$1. for 1 to 3 entries. Jury. No prizes. Entry cards & works due Feb. 20. Bernice Breck, Sec'y, 111 High St., Portland 3, Me.

Continued on page 32

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☆ AFTER THE WAR ☆

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ADVERTISING ART

IN A WARTIME YEAR

"The future historian," writes M. F. Agha in the foreword to the 23rd Annual of Advertising Art,* "will have many juicy tidbits to liven up his chapter on 'Advertising and Non-Selling' in 1943-1944. It is easy," he explains, "to be amused:

"by the High Official of the Office of Civilian Requirements who congratulated a group of Advertising men on the *smaller* demand for durable goods and appliances which resulted from their efforts;

"by a store that advertised items which are *not* for sale (because of shortages or low stocks) so as to save customers the trouble of hunting for non-existent articles.

"by a commercial photographer who was commissioned to take a color picture for a fountain pen advertisement—and could not do it, because neither he nor the Agency, nor the Manufacturer could find a pen to photograph;

"by another photographer who was taking a picture of a girl for a lingerie ad and was asked to spotlight her face and to keep her undies in the shadow, 'because otherwise somebody might get the idea of buying the lingerie.'

"However, before you laugh," continues Agha, "remember that there are still enough fountain pens around to sign checks for all the lingerie you might decently require; and for that no small measure of thanks is due, among other factors, to the new non-selling advertising."

Mr. Agha tells the story of an American engineer who, some years ago, was telling a Red Commissar about a new labor-saving device that was supposed to cut man-hours practically in half.

"That's nothing," said the Commissar: "we have a Department Store in Moscow that used to employ eight hundred people; now one man is doing all the work."

"Incredible!" said the Engineer: "how does he do it?"

"Very simple," said the Commissar: "he stands all day long in the main entrance and keeps on repeating: 'No goods today, No goods today, No goods today! . . .'"

"On one hand the task of an Advertising Art Director in the War Economy seems to be as easy as the task of the Russian Department Store Doorkeeper; on the other hand, as Josh Billings used to say, not so fast.

"The sudden change from Hard Selling to Soft Pedaling; from Moving the Goods to Building up the Prestige; from titillating the Pride of Ownership to stimulating Civic Virtue—is apt to try man's soul, and sometimes his sense of humor."

But it has not had a depressing effect upon *Art* in advertising. On the contrary one must be impressed, in turning the pages of this Annual, by the unusual excellence of advertising illustration that has been maintained during the exigencies of a wartime year. The war as the core of many advertising campaigns may account for this in part. Artists, naturally enough, have thrown themselves into these commissions with an excess of enthusiasm, giving the public one of its major sources of printed pictorial information about every aspect of men and machines of war. Some artists have temporarily forsaken fiction illustration altogether in order to devote themselves to these campaigns. Dean Cornwell, for example, has not created a story illustration for three years.

The Annual might profitably be studied from a number of viewpoints; perhaps it is as good a mirror as there is of our national thinking and doing, particularly since advertising during wartime has been so largely concerned with selling *ideas* rather than merchandise.

On the technical side it is an encyclopedia of contemporary practice in the graphic arts—covering the whole field of printed publicity from newspaper advertisements to 24-sheet posters.

Above drawing was made by Hans Moller for S. Nathan & Company, Inc. Frank Best & Company, Inc., was the agency; Dorothy Schlesinger, art director.

* This Annual of the Art Directors Club is published by Watson-Guption Publications, Inc. \$6.00.



As a record of trends in illustrative style it may be of especial value to artists. One of our first impressions in reviewing this Annual is the extensive use of photography; 43% of the 360 pictures reproduced passed through the camera's lens. Last year the count was 23%; the year before that, 30%. Looking backward progressively we found percentages running 41%, 37%, 34%, 34%, 19% and dropping down to 12% in the 6th Annual, published in 1927.

Perhaps these figures do not represent a significant poll of photographic art, for they are based upon an extremely small sampling. Yet that is the method of all polls.

In turning the pages to make the count it is by no means easy to tell at a glance which are photographs and which paintings. Many artists appear definitely to be competing with the camera, and so successfully that they would seem to be playing into the photographic illustrator's hands. If the camera can do it, why ask the brush to do it?

This query does not imply that all pictures having a meticulously rendered detail are photographic. We cannot accuse Salvatore Dali for example; and no one can paint more convincing fuzz on peaches. But Dali, whether you like him or not, does things no camera ever thought of doing.

It is challenging for an artist to examine the pictures reproduced in this Annual and ask himself how many of the "hand painted" ones might have been just as effectively produced photographically. He might well ask, "What has the camera got that I haven't got?" Or its corollary, "What have I got that the camera hasn't got?"



artist: **Edmund Giesbert**
art director: **Larry Stults**
client: **Cutler-Hammer, Inc.**
agency: **Kirkgasser-Drew**



artist: Andre Durenceau
 art director: Donald Sternloff
 client: The Travelers Insurance Company
 agency: Young & Rubicam, Inc.

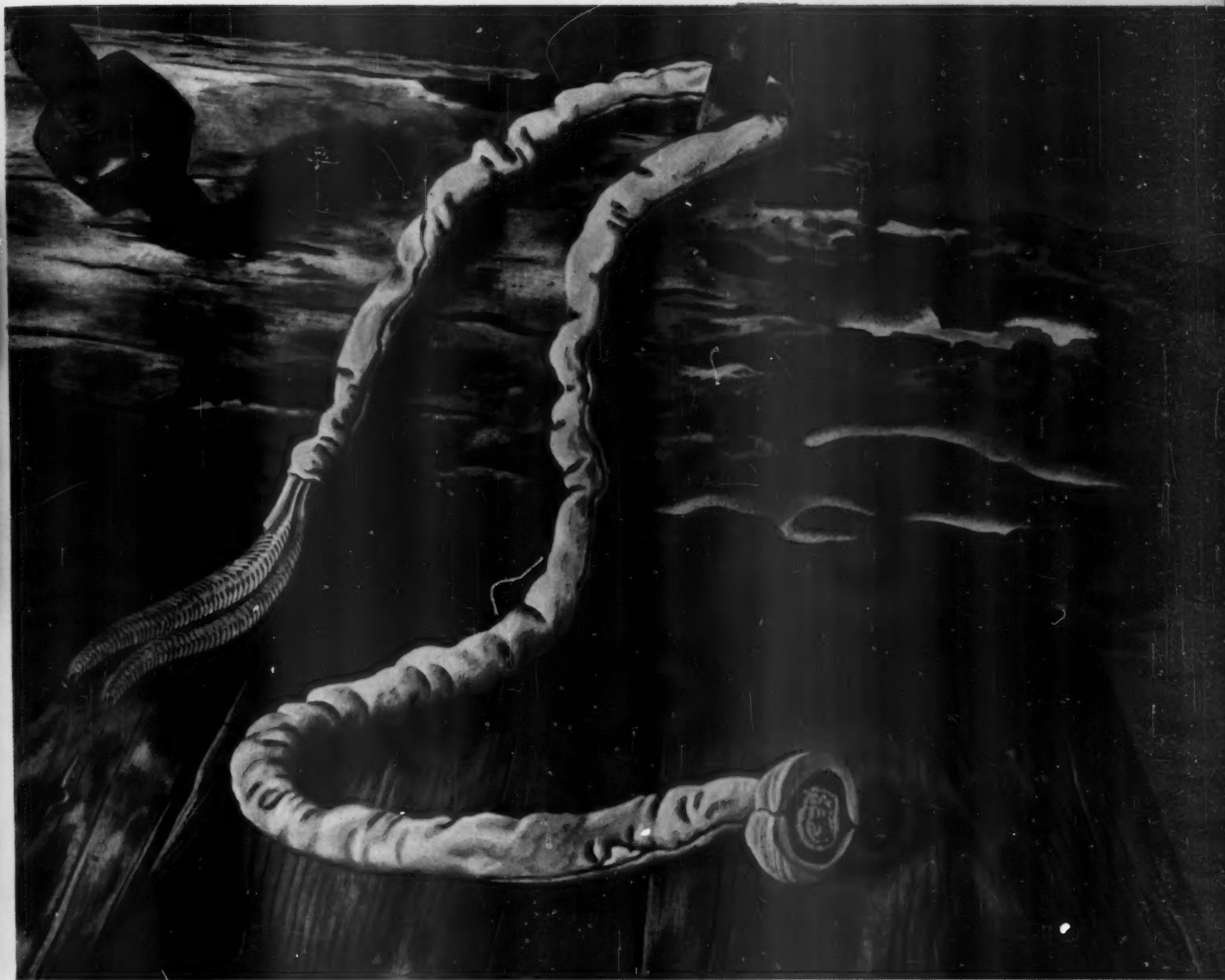


Tree, Spare that Woodman

There is a certain... (The text is small and difficult to read, but appears to be a short story or poem related to the painting.)

artist: Jerry Farnsworth
 art director: MacGregor Ormiston
 client: McCall's Magazine
 agency: Federal Advertising Agency, Inc.





artist: *John Atherton*

art director: *Albert O. Jenkins*

client: *Koppers Company*

agency: *Batten, Barton, Durstine & Osborn, Inc.*

Of the pictures reproduced on these pages could any have been as well handled by a camera man? The answer, to be sure, can be both "yes" and "no." It is a question that art directors have to answer every day; it is one that is vital to both kinds of picture makers.

By the above I do not intend to imply lack of appreciation of photography's great contribution to the field of advertising. There are obvious areas where the camera's supremacy is unchallenged; others where either camera or brush will excel according to the creative genius of the practitioner. There is plenty of this talent in several photographic studios which are generously represented in the 23rd Annual of Advertising Art. We hope in some future issue to devote an article to their work.



5 Painters

"Happy is the traveler" wrote an 18th century gourmet, "who hath an adventurous appetite. For then he need not sit him down fearfully before unfamiliar viands in foreign lands but his palate will take delight in the discovery of whatever strange victuals he may chance to encounter, which though not in accordance with his accustomed fare ought to give expectation of enjoyment, since the many who consume them daily do so with evident relish."

An adventurous appetite is no less a boon to the gallery tourist. In almost any week during the season he will encounter an amazing variety of esthetic fare in our metropolitan galleries, and if his taste is not hidebound he will make agreeable discoveries in the divergent and often weird manifestations of the creative mind.

How our familiar world appears to different artists, what they choose to extract from its infinite beauties, and what it looks like when it emerges finally from their cerebral digestive organs is something quite fascinating to contemplate irrespective of the appeal to one's individual taste. One can at least derive considerable excitement from merely being in the experimental laboratory of the painter's world.

On these pages we reproduce pictures by five artists whose work, seen in the galleries during the week this is being written, presents interesting contrasts in philosophy and method.

George Caleb Bingham, the Missouri painter, is one of America's great romanticists. Born in Virginia in 1811, he lived in Missouri from early youth and painted the familiar scenes of pioneer life along the Missouri River. The picturesque political life of his times was the subject of many of his canvases. Bingham himself was an active participant in state and local politics throughout his life.

Bingham's "Ideal in Art," as he expressed it, was the imitation of nature. In an address delivered in 1879, the year of his death, he wrote, "I cannot believe that the ideal in Art, as is supposed by many, is a specific mental form existing in the mind of the artist more perfect than any prototype in nature, and that to be a great artist he must look within him for a model and close his eyes upon external nature. Such a mental form would be a fixed and determined idea, admitting of no variations, such as we find in diversified nature

and in the works of artists most distinguished in their profession. An artist guided by such a form would necessarily repeat in every work exactly the same lines and the same expression."

Again, "All the thought which in the course of my studies I have been able to give the subject has led me to conclude that the ideal in Art is but the impressions made upon the mind of the artist by the beautiful or art subjects in external nature and that our Art power is the ability to receive and retain these impressions so clearly and distinctly as to be able to duplicate them upon our canvas. So far from these impressions thus engraved upon our memory being superior to nature, they are but the creatures of nature and depend upon her for existence as fully as the image in a mirror depends upon that which is before it. It is true that a work of art emanating from these impressions may be and generally is, tinged by some peculiarity belonging to the mind of the artist, just as some mirrors by slight convex in surface give reflections which do not exactly accord with the objects before them. Yet any obvious and radical departure from its prototype in nature will justly condemn it as a work of art."

Bingham was a most successful and highly regarded artist in his day. His canvases were in constant demand and copperplate engravings of his paintings, executed by European engravers, were widely sold in America.

He is a relatively new hero in our day, having been brought to light as a result of our interest in regionalism and the romanticism of early American art. "It was not until April of 1934," writes Albert Christ-Janer in his excellent volume on this painter (Dodd-Mead), "that Bingham was 'dusted off and cleaned up.' At that time the City Art Museum of St. Louis exhibited twenty paintings and eight prints. The collection was, in the same year, shown in the William Rockhill Nelson Gallery in Kansas City. Then in the spring of 1935 the canvases and prints were shown in the Museum of Modern Art in New York. And, finally, the exhibit was presented to New England at Hartford, Connecticut. This was, one might say, the official debut of Bingham into the modern art world."

Since this "discovery" of an almost forgotten genius, Bingham's stock has soared and his work now stands at the head of American genre painting in the second quarter of the nineteenth century.

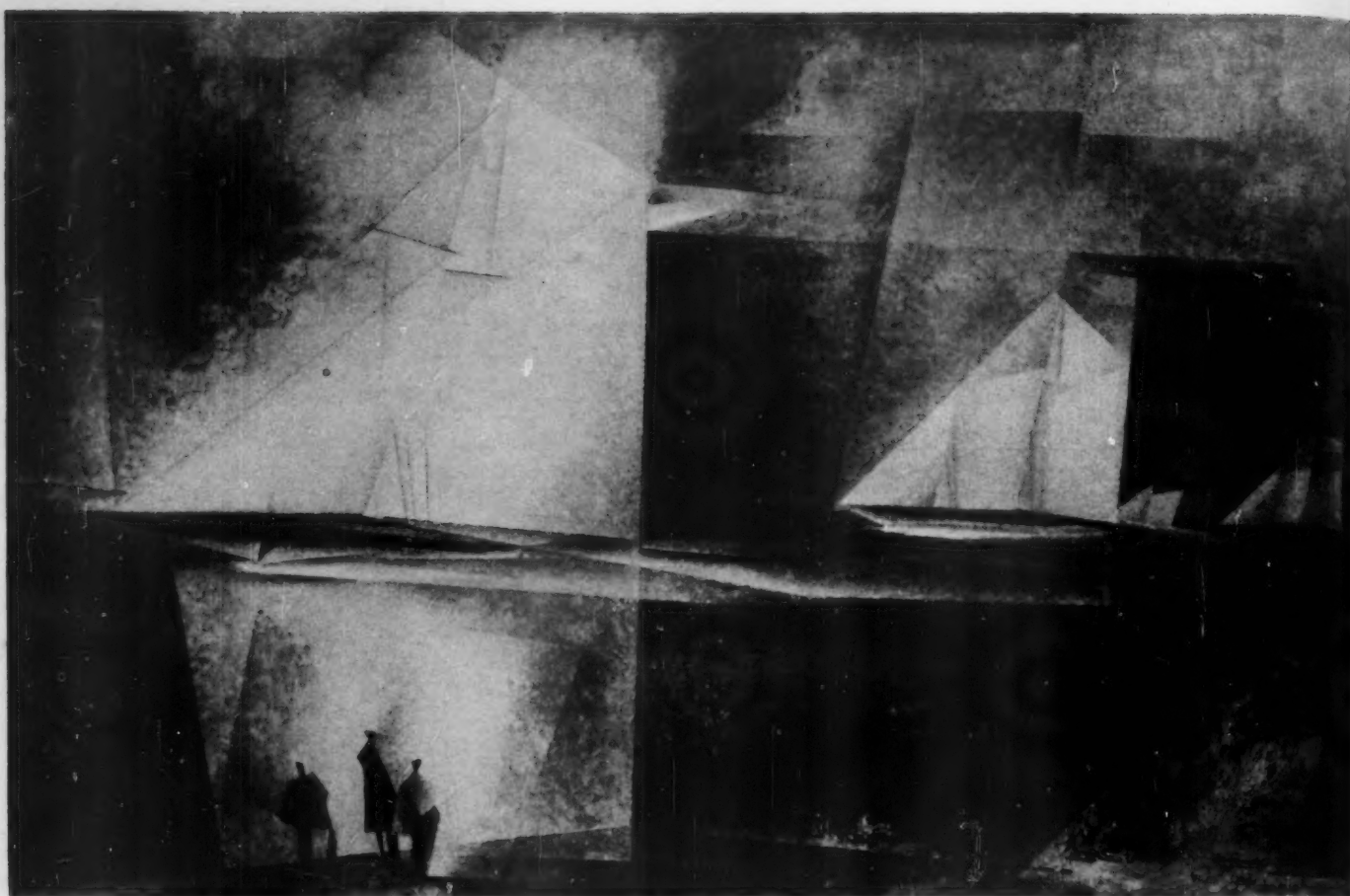


artistry Knoedler Galleries

THE STORM (24 x 28 inches) is a meticulously painted canvas in a splendid state of preservation. The thunderous sky and dark, storm tossed foliage are bluish gray in color. A greenish yellow light illuminates the focal point of the picture which is a giant rock at the edge of a brook. A frightened deer is leaping toward this spotlight. A shattered tree trunk enhances the violence of the scene.

BINGHAM, George Caleb. 1811-79.

Born Augusta Co., Va.; with family to Missouri 1819. c. 1827 cabinet maker's apprentice; studied law and theology; first painting instruction supposedly from Chester Harding. c. 1830 began to paint portraits of neighbors. c. 1835 to St. Louis; c. 1837 to study at Pennsylvania Academy, Philadelphia. 1840-44 painted portraits, Washington, D. C.; to Missouri 1844. First genre and landscape paintings 1845. Visit to New York 1849; in Philadelphia 1853-54. To Europe 1856; in Düsseldorf until 1859; returned to Missouri. In Union Army 1861. Active in state and local politics throughout life; professor of art, University of Missouri 1877. Died Kansas City.



Glorious Victory of the Sloop "Maria" Oil 1926

Courtesy Museum of Modern Art

Residents of the Metropolitan district have recently had an opportunity to gauge the stature of Lyonel Feininger in an impressive full-length presentation of work at the Museum of Modern Art. This reviews his accomplishment throughout a most productive career; it supports the opinion of those who have called him one of America's most creative artists. Feininger's own comments that follow are reprinted by permission from the handsome catalogue of the exhibition (\$2.50) published by the Museum of Modern Art, New York.

"It seems nearly impossible to free oneself from the accepted reality of nature." Thus wrote Feininger in 1907. "That which is seen optically has to go through the process of transformation and crystallization to become a picture. . . .

1913 . . . "while sketching out-of-doors these last days I got into a sort of ecstasy, at the end of an afternoon my whole being was functioning instinctively, my capabilities were increased to the utmost, I stood on one and the same spot, drawing the same motif three and four times until I had got it according to my vision. That surpasses mere observation and recording by far, it is a magnetic co-ordinating, liberating from all restrictions. . . .

1914 . . . "I shall probably never in my pictures represent humans in the usual way—all the same whatever urges me is human. I am incapable of any pro-

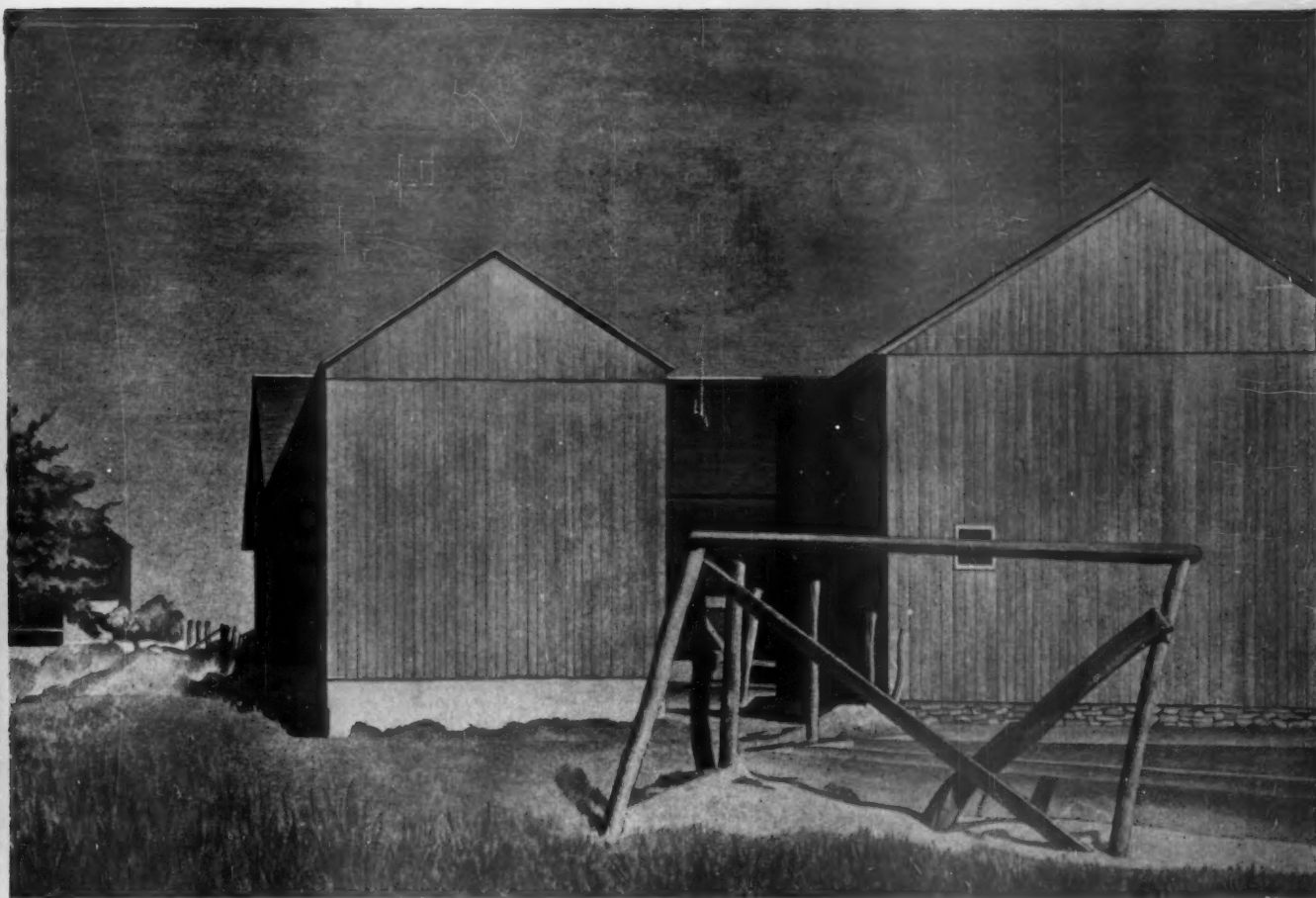
FEININGER, Lyonel. 1871-

Born New York. Son of two musicians; studied violin. To Germany 1887. Abandoned musical career; art training Kunstgewerbeschule, Hamburg; Berlin Academy of Fine Arts. Widely known as illustrator and cartoonist for German and French papers; 1906-07 for Chicago Tribune. Turned to painting, studying in Paris 1907; influenced by Cubism. Exhibited with Marc, Kandinsky, Klee in Berlin 1913. Taught painting and graphic arts at Bauhaus, Weimar and Dessau 1919-34. Returned to U. S. 1936; 1937 taught at Mills College, Calif. Lives New York.

ducing without a warm human feeling. . . .

1917 . . . "the weeks out there have done me lots of good, my feeling for color has become enriched. Maybe I'm poor in that respect compared to others. But the feeling for nature, which I own seems to me very wonderful also, and perhaps leading into greater depths than the talent of being able to produce out of the color-box. . . . The mystical quality in the object has always kept me spellbound. . . .

1927 . . . "I don't paint a picture for the purpose of an esthetic achievement, and I never think of pictures in the traditional sense. From deep within arises an almost painful urge for the realization of inner experiences, an overwhelming longing, an unearthly nostalgia overcomes me at times, to bring them to light out of a long lost past. . . ."



Connecticut Farm Buildings Tempera

Courtesy Downtown Gallery

It would be hard to present a more dramatic contrast to Feininger than Charles Sheeler. He is as bound to photographic reality as Feininger is freed from it. Both men have been securely enfolded in the confusingly selective embrace of Dame Modernism, who is certainly catholic in her amours.

"Charles Sheeler," writes Jerome Mellquist in *The Emergence of an American Art* (Scribner's), "practices both painting and photography, but unlike Steichen, he has not abandoned one for the other. Always possessed of a bent towards inquiry, he visited abroad after his student days at the Pennsylvania Academy (he was born in 1883). Having accepted Braque and other abstractionists in Paris, he became one of our first cubists. He was exhibited at the Forum Show (also at the Armory). At that time his canvases displayed the curiosity of their maker. His career as a professional photographer began in 1912. A few years later he made a series of barns and interiors from the Pennsylvania Dutch country. These still incorporate much of the best in Sheeler. His impeccable workmanship, his somewhat dry touch, were fully adapted to such material. Here his attainment had the quality of a good, if somewhat flat, prose. Later, in his paintings, he attempted the industrial scene, the Williamsburg restoration, still-lives, and premeditated interiors. These works impress the observer as arrangements, and photographic at that, for, when stripped of their color, they

SHEELER. Charles. 1883

Born Philadelphia, of Pennsylvania family of Welsh and Irish origin. Three years study at Quaker City School of Industrial Arts; three at Pennsylvania Academy of Fine Arts — under Chase. Summers in Europe. Painting avocation, photography vocation in Europe and Bucks County, Pa., while providing architects' records and fashion models for Conde Nast. From 1931 serious painting of American industrial scene. Represented in most of the important Museums in the U. S. Lives Ridgefield, Conn.

are virtually indistinguishable from his products of the camera. Sheeler has an intelligent and a responsible mind, and he certainly can be praised for his meticulousness. But he cannot rid himself of a certain emotional anemia. This holds him back more than the positive lack of other gifts."

Against this rather negative appraisal of Sheeler's work there is the acclaim of the art world, from both left and right, of its austere beauty. There is something in us that responds to sur-reality, to the impression of objects cleansed of atmospheric effects and revealed in unnatural clarity. If Sheeler were not a designer these virtues would not suffice to give his work distinction. That after all is a final test of any kind of art expression.



Evening Pastime Oil 24 x 36

Courtesy Milch Gallery

"Hobson Pittman's interest in the simple dignity of Victorian objects, high-ceilinged rooms, and the radiant aspects of nature relates directly back to his early environment. The quiet intensity of mood established in most of his paintings would seem to stem from youthful associations in his native North Carolina. He was born on a farm near Tarboro on January 14, 1900, where he lived until he was ten years of age. Then he moved to Tarboro into a large and rambling, three-story, post-Civil War house with high ceilings and very tall windows, the latter opening onto a porch which surrounded all four sides. During the next seven or eight years he visited from time to time various relatives, each of whom dwelt in a house of the period, furnished with handsome and, to the future painter, 'strange' pieces of Victorian furniture. All of this is important because of the profound impression it made upon the boy. He loved the Tarboro home and all that was in it. 'I feel in a way,' he writes, 'as if I had been born in this era of the Victorian because of the houses I lived in and the houses I visited.'

"In a decade when most artists were inclined, if they treated them at all, to poke fun at Victorian relics Pittman has made us conscious of the authentic dignity and spaciousness of the style at its best. In this respect he is akin to Edward Hopper who long has reacted profoundly to the stateliness of the Victorian exterior. Without any fanfare and self-advertising

PITTMAN, Hobson. 1899

Born Tarboro, N. C. Studied Carnegie Institute of Technology; Columbia University, New York; Pennsylvania State College. Europe, 1928, 1930 and 1935. Director of Art, Friends' School, Overbrook, Pa. Visiting Artist, Pennsylvania State College Summer School. Represented in most of the important Museums in the U. S., and in private collections.

these artists have been painting various aspects of the American background for many years." (Quotations from an article by J. Burn Helme in *Parnassus*)

Long known as a painter of the empty room with the sense of presence withdrawn but briefly, Pittman began a few years ago to introduce phantom-like women in his interiors; frail, diminutive creatures who seem to be ghosts returning to their familiar haunts. The principle reason for their intrusion would appear to be to add poignancy to the nostalgic flavor of the pictures.

In many canvases transparent screens intervene between spectator and figures which are seen on the screen as dim silhouettes. Favorites among Pittman themes are those in which the warmth of lighted interiors—often red carpeted—contrast with greenish blue moonlit skies.

His canvases are very pleasant technically, but paint quality is not allowed in the least to divert from the romantic aura that envelopes all of these delightful pictures.



Mercer Quarry Oil

Courtesy Ferargil Gallery

We are at once impressed, in John Folinsbee's canvases, by an artist's delight in the full and flowing brush, a technique that recalls Robert Henri, George Bellows, George Luks and Vlaminck. Of our five painters here represented he alone revels in broad swift strokes laid down with masterly facility. He is lavish with pigment, piles it on in thick layers, especially in light areas. He is at his best in large pictures that allow plenty of elbow room for his vigorous attack.

Folinsbee's pictures give the impression of being freshly transcribed from nature rather than studiously created indoors. Some of his smaller canvases are actually painted in the field. The larger pictures grow out of many small on-the-spot sketches but in the process of transcription none of the clear atmosphere of the outdoors is lost; his paint is mixed with the winds that blow over the rolling countryside of New Hope, Pennsylvania, where he lives and works.

That is a favorite painter's country. Its wooded hills and cultivated fields, the old canal with its quaint toll houses, invite the brush of many well-known artists. Here Folinsbee finds a wealth of subject matter both summer and winter. He paints one season as well as another.

Dark, cold gray skies cast a somber mood over many of his pictures; it is the characteristic mood of his best canvases. His fields are brushed in with verdant greens that are often brilliantly illuminated and contrast dra-

FOLINSBEE, John 1892

Born Buffalo, N. Y. Studied with Birge Harrison, John F. Carlson and Du Mond. Member of National Academy. Known as Philadelphia painter, having lived and painted in Delaware Valley at New Hope for many years. Extensive prize winner in national competitions, among them: Third Hallgarten prize, National Academy of Design, 1916; Second Hallgarten prize, 1917; Carnegie prize, 1921; First Hallgarten prize, 1923; Second Altman prize, National Academy of Design, 1936. Represented: Museum of Fine Arts, Syracuse, N. Y.; Corcoran Gallery, Washington; National Arts Club, New York; Pennsylvania Academy of Fine Arts, Philadelphia, and others; also murals in the Court House in Paducah, Ky., and U. S. Post Office in Freeland, Pa.

matically with heavy skies.

In his recent one man show at the Ferargil Galleries, Folinsbee was represented by several portrait studies. These were painted with the same technical verve as his landscapes and, although they did not receive the acclaim critics accorded his landscapes, they certainly demonstrated that his skill is by no means limited to the painting of the countryside. He is an accomplished figure draughtsman.

Folinsbee does not, of course, accept nature as he finds it, his pictures are composed with a solid sense of design. Although, as one critic put it, his impressions of nature have a *bold immediacy*, they convey a *sense* of structure and weight of ground forms.



A sixteenth century woodcut designed by Jost Amman showing a group of printers at work at the "case" and press.

ART IN PRINTING & The Limited Editions Club

BY NORMAN KENT

In 1940, the Five Hundredth Anniversary of Printing from movable type was celebrated in many quarters of the globe. Under the sponsorship of the *American Institute of Graphic Arts*, many Americans were brought to the realization for the first time, of the great debt they owe to the art of printing. For, in spite of the advances of science which have given us the telephone, telegraph, and radio, the position of printing as a servant to society remains unchallenged.

From the establishment of the first printery in New England a little over three hundred years ago, the printer, as our frontiers broadened, has followed in the wake of the carpenter, the miller and the blacksmith. The transient weekly (and later daily) newspaper with its local and national news supplemented by "Publick Notices" gave the nation a medium of powerful propaganda which has played an important part in shaping our destiny right down to this minute.

Thus the utility of printing has conditioned men's minds regarding politics and trade, but what about printing as an agent in religion and education, diversion and art?

The first American book (extant) was the Bay Psalm Book of 1640, to be followed shortly by school books with small formats, rude printing and woodcuts.

In our early days, public libraries were unheard of, and private ones the mark of a cultivated household. Nevertheless, as time went on and the colonies grew, the desire to read prompted the desire to own books. Demand steadily increased. Good printing in America received its first important sponsor and practitioner in Benjamin Franklin. In his hands, typographical error was greatly diminished, and the foundation of a recognizable style established.

But though Franklin's fine example exerted influence on the ambitious printer who took pride in his craft, the rank and file remained, in the parlance of the day,—"mecnicks" only. Book illustration in the Colonies, though sometimes attempted, remained rude until well past the middle of the nineteenth century. Only an occasional example—such as the fine wood-engraved

illustrations of Dr. Alexander Anderson—appeared, to echo the best European example.

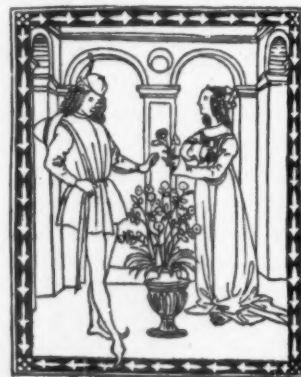
The rise of the Industrial Revolution brought notable changes in printing—paper, type, presses, and reproductive processes for illustration. By the last quarter of this century (19th) many of the hand processes in printing had been mechanized; speed of production was greatly increased thereby, and large editions became the order of the day.

The reaction to this mechanization, which brought volume and speed of production without in any way insuring a comparable improvement in quality, came first in England.

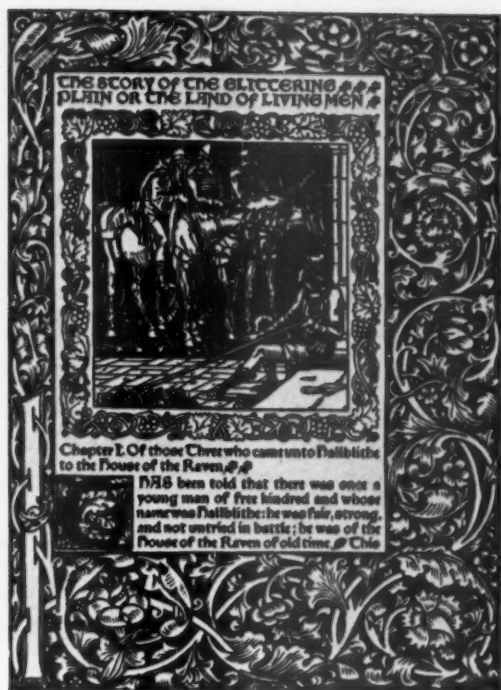
Though the greatest monuments in printing during the Renaissance had been produced on the Continent—notably in Germany, Italy and France—the discriminating book collectors of England had always harboured an appreciation of finely made books. When in the last decade of this tumultuous nineteenth century the revival movement of fine printing found its enthusiastic exponent in the person of William Morris, the renaissance of art in book printing was begun.

A page from a Florentine book (last decade of the fifteenth century). Notice the harmony of this simple woodcut with the type. Some scholars believe the decorative border around the illustration was the mark of a particular studio, though the true identity of the designers and woodcutters of these handsome chapbooks is unknown.

PROEMIO DI SER ALEXANDRO BRACCIO AL
prestantissimo & eccellentissimo giovane Lorenzo mio excel
lentissimo & pequali facilmente in altri ho potu
to comprendere quanto sono utile & gran
di leforze d'amore & molte carte habbi riualte
dove lincendii suoi straziano & famosi mani
fatti: mientedimico alchama cosa non ha potuto
piu ueramente mostrarmi la sua potentia: che lo experimento
che ho fatto in me stesso: conciosia cosa che nella mia florida eta



Enche molti sieno li esempi Lorenzo mio excel
lentissimo & pequali facilmente in altri ho potu
to comprendere quanto sono utile & gran
di leforze d'amore & molte carte habbi riualte
dove lincendii suoi straziano & famosi mani
fatti: mientedimico alchama cosa non ha potuto
piu ueramente mostrarmi la sua potentia: che lo experimento
che ho fatto in me stesso: conciosia cosa che nella mia florida eta



A typical William Morris page with the illustration by Walter Crane. The illustration, and decorative borders designed by Morris, were engraved on wood by professional engravers. Compare this excessively decorated page with the simplicity of the Florentine example.

Morris is important if only for the example of craftsmanship his printing displayed. His most famous work—*The Kelmscott Chaucer*—was slowly produced after several years' labor, during which time, the harmony of its component parts of decoration and type and the perfection of its press work were the major pursuit. It was a return to the old methods in which hand-set type and wood-engraved decorations of a linear style were combined to make an agreeable page artistically, though, in Morris's case, sadly lacking in type that was easy to read. All in all, Morris and associates produced fifty-three books, many of which were illustrated with the linear designs of Burne-Jones and Walter Crane.

This collaboration between illustrator and printer concerned with typographical harmony inspired others to form small printing and publishing offices. Two such presses must be cited, for they reflected the spirit of Morris without in any way being imitative of his style. The first was the *Vale Press* of Charles Ricketts, who in company with another able English artist, Charles Shannon, provided collectors with charming editions that reflected appreciation of the celebrated Italian printers of the early sixteenth century. The other press founded by Lucien Pissarro, son of the great Impressionist painter, was called the *Eragny Press*. Many items of the Eragny were decorated with the exquisite wood engravings in color by Lucien, whose death in England was recorded but a few months ago.

The movement spread to the continent, where it found sympathetic support in Germany and Italy. By the beginning of World War I almost every country had not only felt its influence, but could also boast of a few celebrated printers whose art and craftsmanship had established them, and set them apart from, and above, "the slovenly Peters."

With the founding of D. B. Updike's *Merrymount Press* in Boston in 1893, and followed ten years later by the *Village Press* of Frederic W. Goudy, his wife Bertha, and Will Ransom, fine printing in the United States received an impetus that gradually spread across the

land. Leading book publishers began to seek the services of able designers, and slowly, book illustration began to change to meet the higher standards of better book design.

By the 1920's considerable progress had been made. Book collecting had increased tremendously in the years following the first World War and especially of the handsomely illustrated edition. Numerous firms had gained recognition for their typographical standards and the special illustrated book—"old favorites in new dress" found many enthusiastic buyers. A new market for fine books had been created. Publishers recognized the prestige value of publishing fine editions, but the high cost of engaging designers, illustrators and competent printers frequently left them with expensive stock on hand due to the uncertainty of collectors' reactions. A few illustrators and printers had found a limited group of supporters among the large buying public, but, for most publishers, the element of chance was a constant check against the daring which the finest illustrated and printed work requires.

It was such circumstances as these that provoked the idea of a *Limited Editions Club* among a small group of young and enthusiastic book publishers who met together shortly before Christmas, about sixteen years ago. They recognized that for any publisher to make a business of publishing fine editions it would be absolutely essential to have a guaranteed market. And to have a guaranteed market, a publisher would have to set up a schedule of projected titles, predetermine his costs based on an ideal number of books per edition and "sell" his plans to a potential list of book collectors.

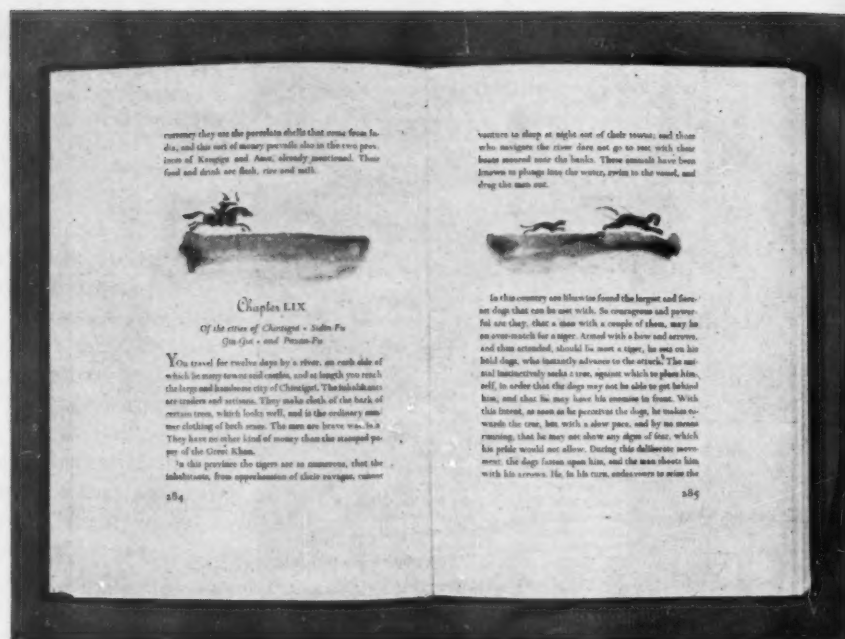
One of these young and energetic publishers who came away from this spirited meeting was Mr. George Macy. For him, it was more than just a bright idea. It was a germ. Within a year he had made his plans, gained the necessary capital from realistic business men and on the day of the stock market crash in 1929, published his "number one" book in his first series!

The Limited Editions Club was therefore launched in travail with many honest doubts it could weather even the first year. The opposite was true. Within a few months the limit of fifteen hundred members had signed up for the first series based on their confidence that the prospectus, with its list of twelve titles (one to be issued each month) would be fulfilled, and that these carefully selected titles would result in *finely* printed books.

The Club has had a waiting list during many of its fifteen years. (As this article is being prepared, *The Limited Editions Club* is just beginning its sixteenth series.) More than four hundred of its *original* subscribers are still on its rolls. What has created this phenomenal confidence among a limited number of persons interested in owning fine editions and what are the features that have established its success?

From the beginning, Mr. Macy has spared no expense of time, energy, or money to make each of his publica-

Pages from "The Travels of Marco Polo," The Limited Editions Club, 1934. Illustrations are reproductions from watercolors by Nikolai Fyodorovitch Lapshin, who won first prize in a competition conducted by the Club. Notice how effectively the designer, Lester Douglas, has provided a type page of the requisite scale and openness to complement these sprightly and informal illustrations.



tions the finest book his designers, illustrators, printers and binders could create. In order to gain this end he has made it a policy to grant these artists and craftsmen the maximum freedom to exercise their talents. In most cases, the designers of the books have collaborated with Mr. Macy in the selection of the illustrator and printer, so that through harmonious team work the ideal could be realized.

Whatever the critics may think of the first series in the light of succeeding ones, in which printers and book artists from all over the world have contributed to interpret many of the great works of literature, one thing seems certain. The first year's books set a high standard of accomplishment, and proved to the satisfaction of the members that America harbored great book artists and printers. And what is more, the selection of titles, in its breadth and quality whetted the appetites of these collectors.

To give some idea of these fine talents who undertook commissions for Mr. Macy's first series in which American artists and printers were used exclusively, the list of celebrated names is important. The illustrators include: Alexander King, John Held Jr., René Clarke, C. B. Falls, Thomas M. Cleland, W. A. Dwiggins, Allen Lewis, Edward A. Wilson and Rudolph Ruzicka. Among printers and typographers we find the names of Norman T. A. Munder, Frederic Warde, William A. Kittredge, Carl Purington Rollins, Fred Anthoensen, Frederic W. Goudy, Richard W. Ellis, and D. B. Updike.

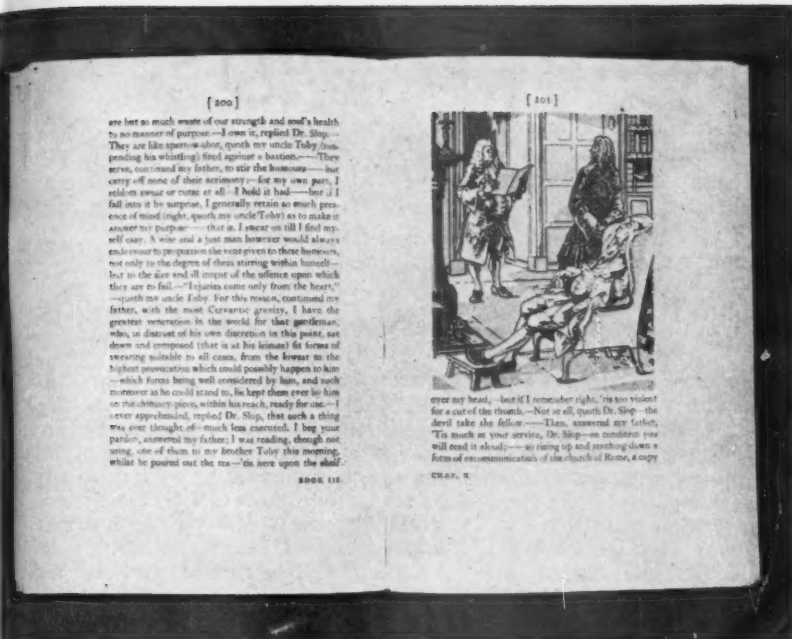
The second series featured the work of foreign artists and printers in which twelve countries were represented. Appropriate literary masterpieces were selected for each printer who was commissioned to produce a book which "seemed to his taste a national manifestation of the art of fine book making." This series gave subscribers volumes from some of the greatest printers and book artists in the world, so that by the time it was completed they had on their shelves not only twenty-four titles, but a collection of books which it is doubtful any single collector could have achieved in the open market with the same monetary investment

Of course this was exactly what The Limited Editions Club declared it could do for its members, and by this time, it had ample evidence to offer as proof.

To examine the two hundred titles published in the fifteen series just recently concluded is to look upon an accumulation of the book arts almost without parallel in contemporary art. Almost every conceivable illustration technique is represented. Most of the great book illustrators here and abroad are present; likewise, the great typographers, printers and book binders. Some of the books are large formats with correspondingly large decorations printed on mellow hand-made paper. These make imposing items in the bookshelf and, human nature being what it is, these big books are frequently among the favorites. Some of the choicest, however, are small books; the kind where perfection of press-work and binding call for the most sensitive collector to fully appreciate. It is safe to say that the majority of the two hundred titles is neither large nor small, garish nor too plain, but possessing that agreeable and delightful rightness which has been the Club's ideal from the beginning.

That Mr. Macy has had his trials and tribulations dealing with unpredictable and temperamental artists and printers goes almost without saying. However, it is equally true he has had compensations beyond the measure of his financial success. His *Limited Editions Club* is known and respected the world over; its example has forced a higher standard of book design especially in the United States; it has provided many talents with commissions no other publisher has eclipsed, and it has distributed to fifteen hundred subscribers a collection of books that bear an active testimony to the taste and rare discrimination of its founder and director.

The future of the Limited Editions Club seems bright indeed. From the standpoint of the American artist, its presence in the field of fine printing augurs well for the presentation of some of his best efforts in the whole field of the graphic arts, among the pages of Limited Editions Club books.



The Limited Editions Club's "Tristram Shandy" by Laurence Sterne. Designed and illustrated by Thomas M. Cleland with line and wash drawings in two colors. This great American illustrator has a flair for the seventeenth and eighteenth centuries, which made him an ideal choice to interpret Sterne's classic. Among all of the Club's publications it ranks with the finest produced to date.



Device of
The
Limited Editions
Club



ABOVE: Rudolph Ruzicka made line engravings on copper for this edition of "The Fables" which was designed and printed by D. B. Updike at his celebrated Merrymount Press, in Boston. It was the twelfth book of the first series.



LEFT: Henry Varnum Poor illustrated this edition of "Ethan Frome" with drawings in line and wash. Their painter-like quality contrasts sharply with those shown above. A further evidence—there is no one style or method to illustrate a book.



TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 W. 42nd Street, New York 18. Questions will be answered in order of receipt.

PRO DOMO

On the birthday of this column—the second in a row—I shall take up the cudgels for myself and speak *pro domo*, as is my tradition.

The Question and Answer Department has grown from modest beginnings to be a veritable mail order house of a global scope. Practically every continent contributes letters to it, only a small fraction of which can here be brought to print, because the available space has become so clogged with material in the course of time that I now answer all the letters directly and publish only such questions as appear to be of general interest. By this arrangement my correspondents need not wait until their answers appear in the column—which happens many months after I have received the inquiries.

All things considered, "practically" no overripe missiles were tossed in my general direction during the past year. On the contrary, I have received many appreciative letters—the only source from which I can derive the gratifying knowledge that this column serves a good purpose and that it is of interest to many. Now, the absence of the over-mellow projectiles does not indicate to me that everything is hunky-dory, but rather that my public has become aware of, and in time tolerant towards my idiosyncrasies, pet aversions, and the somewhat militant manner in which I like to stick out my own neck or to step occasionally on a tender toe. Since this is apparent, I do not mind confirming what may have been suspected, that I scrap for scrap's sake, and do it with relish.

What I am after, I shall state here briefly, is to make the public wary of ideas which have no other habitat on this earth than the fuzzy minds of some dubious scholars and esthetic longhorns. You see, I have gazed intently into the pots and pans of the art augurs, and I know well in what manner their various brews are stewed. . . . I am an art writer myself. . . . What I am after, is to make the public distrust all the esthetic persuaders, including your author, and to try to make them face each and every artistic issue without the crutch of an ephemeral esthetic theory. What I am after is to have you discover for yourself whether Mr. P. Picasso is great (which you never will when you miss the signature) or find out that the old masters' paintings are not necessarily

"the most permanent."* Yes, it ain't necessarily so. But it seems to be the rule that people's opinions on art are injected mostly by the prodigious literature on the subject, and hardly ever by actual and immediate experience. Or, for instance, what could have induced one of my correspondents to ask, "How did Cezanne achieve his coloristic brilliance?" when it should be obvious to everyone who faces a Cezanne on a museum wall, that his will most likely prove to be the dim-

most of all impressionistic paintings? Or, what might have caused another correspondent to call Hellenistic art the greatest and most perfect of all ages, when it should be evident to any observer that much of Greek art is not great, but just Greek? Why such superstitions should persist obdurately in painting and sculpture and in no other branch of artistic endeavor, this is, indeed, Greek to me.

* (See Q. & A. Department, first paragraph.)

TAUBES' QUESTION AND ANSWER DEPARTMENT

In a V-mail letter from overseas, PFC D. R., who describes himself as an ex-art student, asks the following questions:

What was Tintoretto's working method? Are present-day materials considered as durable as those of the old masters, and is it possible to duplicate their methods with our materials?"

In answering Pvt. D. R.'s question, I would like to stress the fact that not all work of the old masters was built to last. Some of it had to be restored even within the lifetime of the painters. Raphael's paintings, for example, which he sent to France, had to be "doctored up" only twenty years after they had been finished. (Among these paintings were the *Jeanne d'Aragon* and *Saint Margaret*—both in the Louvre—painted in 1518 and restored by Primaticcio in 1538.) As to Tintoretto's paintings, their present condition is very poor indeed. All the paintings by this master in U. S. Collections which I have had an opportunity to inspect have been either more or less severely "skinned" (i.e., over-cleaned), or they carry overpaintings by practitioners whom Tintoretto would not have recognized as sixth cousins twice removed. As far as I remember, even one of the most sublime of all Tintoretto's works, the *Susannah and the Elders*, from the Imperial Collection in Vienna, is not in the pinkest of condition.

Several reasons, I believe, may account for this: the Venetian climate; repeated cleaning and "care" which has been bestowed upon a valued painting in a strictly unscientific manner through centuries; the vehicle for the pigments; the painting ground. As with most of the Venetian painters of Tintoretto's time, this ground was of red color. If a strong, light underpainting did not precede the final painting—and this was quite often the case in Tintoretto's technique—the luminosity of the painting would be bound to suffer in the course of time. Besides, the glazes of ultramarine, verdigris, madder lake, and other lakes, were also not executed in such manner as to insure the utmost perma-

nence. (The colors of the old masters will be discussed on the Amateur Page later in the season.)

There is also a strong indication—though no certainty—that Tintoretto's colors were ground in sun-thickened nut oil, which, as we know, is fragile as compared with linseed oil. From the above statements it appears to be clear that we may today do as well as the best of the old masters—that is, as far as the permanence of paintings is concerned. It is not only the quality of the painting materials which decides whether a painting will last, but more often their intelligent use.

Mr. F. R., Culver City, Cal., asks:

How shall I transfer a drawing made on paper to a canvas? Shall I use carbon paper, or shall I pinhole a drawing, and then rub charcoal dust into the pinholes in the manner of the old masters?

Answer: Carbon paper is entirely unsuitable for the purpose of transferring a drawing because the carbon paper will strike—or "bleed," as the phenomenon is known—through the paint film. To pinhole a drawing would be a much too fanciful and roundabout way. Old masters did it only when large cartoons had to be transferred for mural painting. A simple manner in which a durable transfer paper may be prepared, is to rub into a thin tracing paper some dark, dry pigment, such as iron oxide red or umber.

STILL ANOTHER TAUBE'S BOOK

In response to various requests of readers of this department, Taubes is starting to prepare a new book entitled "The Painters' Question and Answer (Q-A) Book — An Anthology of Techniques." As the name implies, this book will comprise a compilation of selected questions and answers from this column, reorganized for ready reference, and reinforced with supplementary material.

TAUBES' AMATEUR PAGE

Textures

The painting, *Vermilion Jar*, measures 12 x 16 inches. It was the work of six hours flat. I know . . . a painter should not reveal such studio secrets, it is bad for business; some client may say, "How can one ask a ransom price for a few hours of brush-wielding?" Since I have shown here, at great risk, perfect sincerity, it occurs to me that sincerity, having firm contours when applied to life, is completely blurred in meaning when related to the arts. It seems that the epithet "sincerity" is reserved for such talents as do not irritate the public, because they give it what it expects of them. Lack of sincerity is also attributed to those mators who can't make their pictorial effects stick. When an effect doesn't stick—it's a trick, and the painter is insincere and altogether a sensationalist. However, sensationalism becomes at once a legitimate enterprize when the painter's talent is commensurate with the magnitude of his sensations. Now, let me reveal that I am fond of tricks—good tricks, that is. Allowing for certain simplifications, we may say that there are two kinds of tricks: the first is of the subconscious variety. It is, to be accurate, a trick played on us by providence; in other words, it is enmeshed within the pattern of our personality, and it manifests itself through the subconscious mind. Prodding and pampering will not make it work. The second kind, however, vacillates between the tip of the painter's brush and the canvas; it can be mastered by him and put consciously to good use.

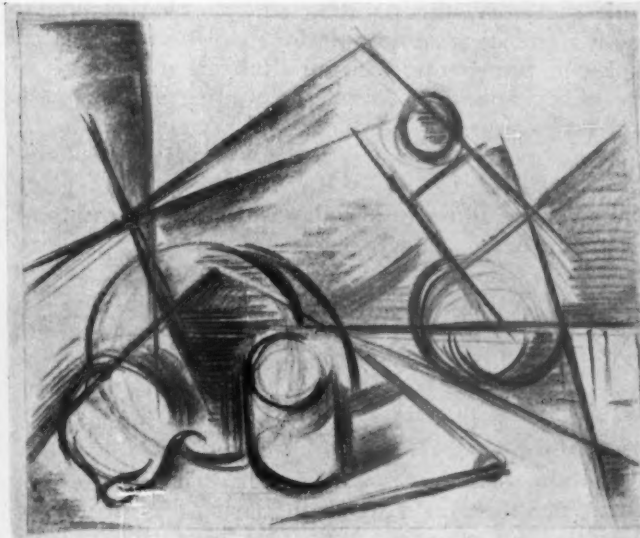
Texture is such a trick. Texture, as I have mentioned in *You Don't Know What You Like*, together with brush stroke and contours, makes up the constituent known as *paint quality*. The *Vermilion Jar* is an exercise in textures, brush stroke, and contours. These three elements are interdependent, since texture is made up of brush or palette knife strokes, and the appearance of contours relies on texture and reflects the nature of the brush stroke. The variety of materials, such as metal, flowers, textile, wood, pigment, glass, flesh, paper, atmosphere, organized on the small area, lent itself especially well to demonstrate textural differences. To convey those textural differences, various painting tools were used: pointed and flat sable and bristle brushes, palette knives, and a soft camel's hair blender. Thus, heavy impasto, slick glazes, and veil-like scumblings were produced.

While speaking of differences in textures, we must understand that the painter is not obliged to imitate the texture



Vermilion Jar Oil Painting by Frederic Taubes

of an object in paint—a vaporous sky may be loaded with impasto, and a rough rock surface may be treated in glazes; as a matter of fact, the glazed rocks of a Peter Brueghel or Quentin Massys possess a more stone-like character than the thickly laid on rocks of a Courbet. Textures in painting—and sculpture as well—have an autonomous life; they are independent of the nature of the materials as they appear in reality. Hence, when a painter makes wood appear like wood, and satin just as smooth as we know it, he may still be a poor "texturist." In the history of art, painters have not always given consideration to textures. Durer, Bellini and Leonardo da Vinci were oblivious of the existence of brush strokes and textures. In contrast, Rembrandt, Titian and El Greco displayed great sensibilities in execution of textures. Later, especially during the time of the Impressionists, the preference for heavy textures developed almost to a mania. Heaps of paint were loaded all over the canvas and in doing so the painters felt that they were "virile, bold, modern." Notwithstanding the boldness and modernity, not much good came out of it. Few painters can proceed in this manner without a lapse into utter monotony. Manet could do it; Van Gogh organized successfully his heavily loaded brush strokes into tempestuous, rhythmic ribbons.



Analysis of Construction



Analysis of Motion



Illustration for a Good Housekeeping story

Glamour

is his business

AN INTERVIEW BY ERNEST W. WATSON

Chic women, smart women, glamorous women—they are Walter Klett's stock in trade. He paints them for the magazines and, when the press of publishers' commissions is not too great, he paints them on canvases that accumulate in his studio, awaiting the right moment for a one man show in a New York gallery.

Some of the latter are portraits, but they are portraits of types rather than individuals. For Klett does not consider himself a portrait painter in the usual sense: his interest in his sitter is impersonal though by no means cold. We might say that it is seduced by woman as a species. The woman, however, must be a noble specimen: Klett cannot understand the preference so many painters seem to have for run-of-the-mill wenches as picture motifs. He refuses to believe that a drab, prosy woman is the *sine qua non* of a good figure painting. He thinks Velazquez, Goya, Van Dyke, Rubens, Titian, Botticelli, Perugino and Reynolds, among the many old masters who loved beautiful women as picture subjects, bear him out in this. Although wholly in the stream of modernism, Klett is a worshiper of the Renaissance painters who created such glowing canvases of distinguished sitters.

Klett, in his fine arts phase, does not confine his interest wholly to women. A score of colorful abstractions decorate the walls of his studio apartment. Based upon musical compositions they are some of the finest non-objective paintings I have seen. These, it appears, serve as a kind of spiritual catharsis for an artist who goes in for periodic check-ups on his esthetic health.

Klett's ambitions as a painter are, naturally enough, reflected in his attitude toward the art that is his livelihood. There are illustrators who are ever willing to follow the current trend, ready to supply the trade with

just what it demands and no questions asked. Klett, though by no means unbending in his relations with clients, persists in the notion that the more *art* there is in the art of illustration the better for everybody and the more fun for the artist. "Ninety per cent of illustration is not art," he says, "but most of it could be if the buyer were willing and the artist able."

To which, one day, *Collier's* art editor William Chessman replied, "All right, this buyer is willing. Go ahead and illustrate your next story however you like and let's see how it comes out."

Klett's illustration for "The Mirror" by Gladys Schmitt is the sort of thing Chessman got when he thus gave the artist his head. "My idea," says Klett, "is to express the mood of the story rather than to show a particular scene from it. And even though it has unity with the story, the painting still should be able to stand alone, as art enjoyable for its own sake. It is my desire to incorporate into an illustration as much of the esthetic quality of modern painting as the public will accept."

Contemporary practice in magazine make-up is something of an obstacle to the realization of that ideal. By and large, illustration today is conceived as interior decoration. The modern magazine usually is designed by the art director as an ensemble, with much regard for novelty in layout and balance of interest as between single pages, spreads, vignettes, and color sensations. More often than not the shape of a vignette on the page is deemed as important as what goes into it. When the picture is placed at the heading of the story, as the feature illustration so often is, the title frequently breaks into it and in some instances a whole column of text, as in the first page of the Diana Cashman story illustrated on page 26. When the artist is given an

Text continued on page 34

and his art



Woman in Padre Hat
Oil painting 20 x 24

Kell



Dancer Oil painting 20 x 30



Head with Spheres
Oil painting 13 x 16



Klett designs

page layout and illustration for Collier's

Here are a few of Walter Klett's several trial layouts for the first page of the Dina Cashman story reproduced below. His problem was to incorporate a column of type in the picture designed to occupy an entire page. The roughs were done in pencil and watercolor on 19 x 25 inch sheets of tracing paper.





KLETT

*Illustration for "The Mirror"
a story by Gladys Schmitt in
Collier's*

*The original painting in oil
was 20 x 24. It was repro-
duced in color in Collier's.*

*The lead pencil study was
made from the model at ap-
proximately two-thirds size of
the painting. This is Klett's
usual procedure for close-ups.*



THE ANNOUNCEMENT OF
A THIRD COMPETITION IN
Book Illustration
CONDUCTED BY
The Limited Editions Club
IN ASSOCIATION WITH
American Artist
OPEN TO AMERICAN ARTISTS ONLY
AND OFFERING A FIRST PRIZE OF
\$5000

I: THE PURPOSE

The competition described in this circular is intended to be of interest to four groups of artists:

Those artists who have achieved success in other fields, such as painting and sculpting and magazine illustration: but have not previously felt the incentive to make illustrations for books;

Those artists who have already illustrated books, but feel they can do better work if unhampered by the insistent direction of the publishers and printers;

Those artists who want to devote their talents to the illustration of books, but feel they have not the "salesmanship" with which to sell their wares to the book publishers, or the time with which to make the rounds;

Those artists who feel that they have original or experimental ideas concerning the proper illustration of books, for which they have never received an open-minded reception from publishers.

This Competition will be conducted, and the prizes awarded, by a jury acting for The Limited Editions Club, which is an organization of fifteen hundred persons banded together for the creation of well-printed and well-illustrated editions of the major classics of literature. It is the purpose of this Competition to provide the members of the Club with ever-better illustrations in their books.

II: THE HISTORY

In 1932, the Club conducted its First Competition. Artists in all corners of the world were invited to submit illustrations for a suggested list of books. First prize went to N. F. Lashin of Russia for his illustrations for *The Travels of Marco Polo*; second prize went to T. M. Cleland of New York for his illustrations for *Tristram Shandy*; third prize went to Richard Floethe, then in Germany, for his illustrations for *Tyl Ulenspiegel*; and fourth and fifth prizes went, respectively, to René Ben Sussan of France for his illustrations for *The School for Scandal*, and Sylvain Sauvage of France for his illustrations for *La Rotisserie de la Reine Pédauque*.

Then, in 1937, the Club held a Second Competition. Four prizes were awarded: to John Austen of England for his wood engravings to illustrate Aristophanes' *The Frogs*; to Richard Floethe, who had come to America, for his linoleum cuts in color to illustrate *Pinocchio*; to Fritz Kredel, then in Germany, for his line and wash drawings to illustrate *The Autobiography of Benvenuto Cellini*; and to Mariette Lydis of France, for her lithographs to illustrate *The Beggar's Opera*.

Then, carrying forward its desire to get the work of the great painters into the illustrated books published for the members of the Club, The Limited Editions Club in 1939 persuaded a jury consisting of Thomas

Craven, Robert B. Harshe, Henry R. Luce, Frank Jewett Mather Jr. and F. A. Whiting Jr. to award a series of "Fellowships in Book Illustration" to some of the most respected and most admired among American painters. These Fellowships were awarded to Grant Wood, who illustrated *Main Street*; Thomas Hart Benton, who illustrated *Tom Sawyer*; John Steuart Curry, who illustrated *The Prairie*; Reginald Marsh, who illustrated *Sister Carrie*; and Henry Varnum Poor, who illustrated *The Scarlet Letter*.

After that, feeling it possible that the painters on the West Coast had been neglected, The Limited Editions Club got a jury of five well-known people in the world of art on the West Coast, that jury consisting of Roland McKinney, Arthur Millier, Stafford Duncan, Maurice Block and Reginald Poland, to award three such Fellowships in Book Illustration to three leading painters of the West Coast. These fellowships were awarded to Paul Landacre, who illustrated Bierce's *Tales of Soldiers & Civilians*; to Maynard Dixon, who illustrated *The Oregon Trail*; and to Everett Gee Jackson, who illustrated *The Adventures of Paul Bunyan*.

The Limited Editions Club has, out of its desire to procure only the finest of book illustration for its members, through all of these years maintained a hospitably open door to artists. The result of course is that a majority of the artists who are now illustrating books for other publishers had their first work in the field of American books produced by The Limited Editions Club.

Now The Limited Editions Club, to extend its quest, and for the purpose set forth at the opening of this circular, announces its Third Competition.

III: THE RULES

1. Any American artist may enter the Competition with illustrations intended for use in books.

2. These illustrations may be of any kind whatsoever: they may be woodcuts, copper- or steel-engravings, lithographs, watercolors, serigraphs, oil paintings or drawings.

3. A competitor may submit as many sets of illustrations, for as many books, as he wishes.

4. Each set of illustrations must be placed in a portfolio, with the name of the artist and the title of the book clearly indicated on the cover. The portfolio should be of a standard 18" x 24" size, and tied at the edges for protection of the contents.

5. The prints or drawings must ap-

pear on flat sheets; framed pictures must be refused entry because of their clumsiness in handling.

6. When blocks or plates or stones are used, only the prints should be submitted.

7. With each set of illustrations the competitor must submit a page layout, for the purpose of indicating to the jury his realization that book illustrations must prove integral parts of a book. This layout should show the dimensions of the book which the artist had in mind, and the projected relationship of the illustrations to the type page.

8. From the jury's standpoint, it is preferable that the finished set of illustrations be submitted. However, when a competitor feels he cannot do this, a set in which some of the subjects are finished and some are left in sketch form will be accepted.

9. The Limited Editions Club will assume no responsibility for damage or loss to materials while on hand or in transit. Competitors are advised to ship their material by registered post or insured express; when material must be returned, The Limited Editions Club will wrap and return it by express collect, insuring each package for a value of five hundred dollars. While material is in the hands of the Club it will be handled with care.

10. To be eligible for the competition, all material must be received by The Limited Editions Club before July 1, 1945.

IV: THE AWARDS

To the competitor submitting the set of illustrations deemed most worthy by the jury, The Limited Editions Club will award a prize of \$5000; with the award, the Club will reserve the right to reproduce the illustrations in book form.

A second prize, of \$3000; and third and fourth prizes, each of \$2000, will also be awarded. With each award, the Club will reserve the right to reproduce the illustrations in book form.

To competitors other than the prize-winners, who submit sets of illustrations deemed worthy by the jury, the Club will make offers for the reproduction rights. This statement is not intended to commit a competitor in advance; it is made only as an indication of The Limited Editions Club's intention to buy every worthwhile set of illustrations, thus assuring many competitors of a good return for their work even if the jury does not include them in the awards.

For the guidance of the competitors, The Limited Editions Club ap-

pends a list of titles to choose from. These are the titles of books in which the Directors of the Club are especially interested at the present time.

The competitors are not restricted to these titles; however, each competitor who wants to illustrate a book which is not on this list should write to the Club, to be sure that his choice is of a title in which the Directors of the Club are interested.

Each competitor is requested to advise The Limited Editions Club promptly of his intention to submit material, and the title of the book he has selected. The names of the competitors will be kept strictly confidential; but the Club will gladly advise any inquirers of the number of competitors working on any one title, so as to avoid too great concentration, and thus too great competition, on parts of the list.

The jury to choose the winning illustrations consists of Thomas Craven, art critic, author of *Men of Art* and *Modern Art*; Edward Alden Jewell, Art Editor of *The New York Times*; Norman Kent, Associate Editor of *American Artist*; and George Macy, of The Limited Editions Club.

All correspondence, and all material, should be addressed to George Macy, The Limited Editions Club, 595 Madison Avenue, New York 22, N. Y.

V: SUGGESTED TITLES

THE ADVENTURES OF HAJJI BABA
by J. J. Morier

THE AGE OF FABLE
by Thomas Bulfinch

ANNA KARENINA by Leo Tolstoy

ARROWSMITH by Sinclair Lewis

BARCHESTER TOWERS
by Anthony Trollope

THE BROTHERS KARAMAZOV
by Fedor Dostoyevsky

THE CALL OF THE WILD
by Jack London

THE COMPLEAT ANGLER
by Izaak Walton

A CONNECTICUT YANKEE IN KING
ARTHUR'S COURT by Mark Twain

THE CONQUEST OF MEXICO
by W. H. Prescott

DOMBEY AND SON by Charles Dickens

DON QUIXOTE by Miguel de Cervantes

DR. JEKYLL AND MR. HYDE
by Robert Louis Stevenson

THE DYNASTS by Thomas Hardy

FAUST
by Johann Wolfgang von Goethe

THE FORSYTE SAGA
by John Galsworthy

THE GILBERT AND SULLIVAN OPERAS

THE HISTORY OF HENRY ESMOND
by W. M. Thackeray

HOMER'S ILIAD

HOMER'S ODYSSEY

OF HUMAN BONDAGE
by W. Somerset Maugham

IDYLLS OF THE KING
by Alfred Lord Tennyson

IVANHOE by Sir Walter Scott

KIDNAPPED by Robert Louis Stevenson

KNICKERBOCKER'S HISTORY OF
NEW YORK by Washington Irving

LOOK HOMEWARD, ANGEL
by Thomas Wolfe

MARTIN CHUZZLEWIT
by Charles Dickens

MOLL FLANDERS by Daniel Defoe

THE MOONSTONE by Willkie Collins

OLD GORIOT by Honoré de Balzac

OUR MUTUAL FRIEND
by Charles Dickens

PENGUIN ISLAND by Anatole France

THE RED AND THE BLACK by Stendhal

THE RING AND THE BOOK
by Robert Browning

THE SCARLET LETTER
by Nathaniel Hawthorne

A SHROPSHIRE LAD by A. E. Housman

SILAS MARNER by George Eliot

SOUTH WIND by Norman Douglas

TANGLEWOOD TALES
by Nathaniel Hawthorne

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE THREE MUSKETEERS
by Alexander Dumas

TOM JONES by Henry Fielding

TWO YEARS BEFORE THE MAST
by Richard Henry Dana

THE VIRGINIAN by Owen Wister

THE WAY OF ALL FLESH
by Samuel Butler

VI: THE SPONSORSHIP

American Artist, because of its active interest in illustration and the publicity afforded by its extensive circulation, has been invited by The Limited Editions Club to sponsor the competition. In intervening issues of the magazine, there will be articles bearing on the illustrator's problems. The awards will be announced in its October 1945 issue.



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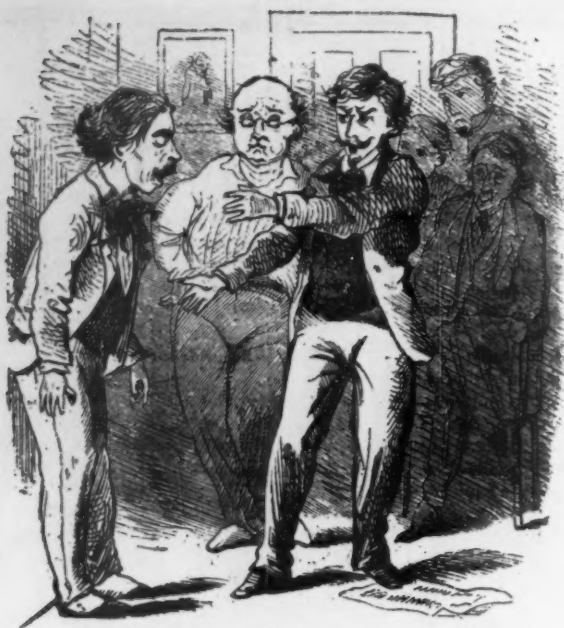
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Yes indeed . . . We've argued with our engraver, we've scolded our typographer, we've admonished our photographer, we've entreated our printer, and we've begged our binder; in short we've tried again and again everything from diplomacy to downright threatening, but in spite of this we are still asking in vain

WHEN WILL OUR BOOKS BE DELIVERED?

When indeed? No one can seem to give us anything more than a vague prediction. For example, as we go to press with this issue of *AMERICAN ARTIST* we have not yet received books promised for early November delivery. That's why we've had to disappoint so many of you. That's why we've given up promising. Here are dates when we *should* have books for you.

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BULLETIN BOARD

from page 6

INDIANA, PA., State Teachers College. Apr. 28-May 28. 2nd Ann. Cooperative Art Exhibition. For all American artists. Mediums: oil & watercolor. Fee: \$2. Jury. Purchase prize: \$350; also War Bonds \$100. Entry cards due Apr. 10; works, Apr. 20. Orval Kipp, Dir., Art Dept., State Teachers College, Indiana, Pa.

RIDGEWOOD, N. J., Ridgewood Municipal Bldg. Apr. 14-29. Ridgewood Art Ass'n, 10th Ann. Subject: "Portrait of Ridgewood" to provide mural or paintings for Municipal Bldg. For all artists. Jury. Prizes: monetary awards. Entry cards due Mar. 7; works, Apr. 6. Mrs. Robert D. Gatrell, Sec'y, 246 Mountain Ave., Ridgewood, N. J.

SAN FRANCISCO, CALIF., San Francisco Museum of Art. Apr. 11-May 6. S.F. Art Ass'n. 9th Ann. Watercolor Exhibit. For all artists in U.S. Mediums: watercolor, gouache & pastel. Jury. Prizes: \$200. Entry cards due Feb. 18; works, Feb. 25. Registrar, S. F. Museum of Art, Civic Center, San Francisco 2, Calif.

SEATTLE, WASH., Seattle Art Museum. Mar. 7-Apr. 1. Northwest Printmakers 17th Internat'l Exposition. For all artists. All print mediums. Fee: \$1. Jury. Entry cards due Feb. 10; prints, Feb. 14. Purchase prizes. R. C. Lee, 534 E. 80th St., Seattle 5, Wash.

SPRINGFIELD, MASS., Museum of Fine Arts. Feb. 5-25. Springfield Art League 26th Ann. For members. Fee: \$3, includes membership. Mediums: oil, watercolor, prints, drawing & sculpture. Jury. Prizes. Entry cards & works due Jan. 31, to J. H. Miller (21 Harrison Ave.) Mable Ross, 4 Benton Place, Springfield, Mass.

SPRINGFIELD, MO., Springfield Art Museum. Apr. 1-30. 15th Ann. Exhibition. For all artists. All mediums. Fee: \$1. (3 entries) Jury. Purchase prizes & awards: \$200 War Bonds; \$125 cash. entry cards due Mar. 15; works, Mar. 15 to 20. Springfield Art Museum, Springfield, Mo.

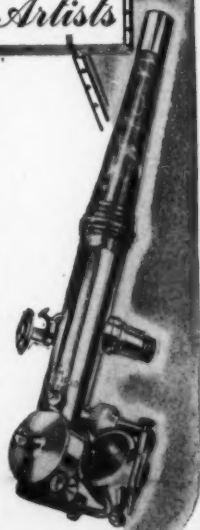
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COMPETITIONS

LIMITED EDITIONS CLUB: 3rd Book Illustration Competition. For all American artists—professional or amateur. Entries before July 1. (For details see pages 28 & 20 this issue.) All correspondence & materials to George Macy, The Limited Editions Club, 595 Madison Ave., New York 22, N. Y.

"PORTRAIT OF AMERICA" — 2nd Ann. Competition: sponsored jointly by Pepsi-Cola & Artists for Victory. For all artists in U. S. & Pos. Mediums: oil & tempera. Prizes: 20, total \$15,250; no purchase prizes. Work due Apr. 1-15. For details: Portrait of Amer. Competition, Artists for Victory, Inc., 101 Park Ave., New York 17.

VICTORY POSTER CONTEST: The Latham Foundation's 20th Ann. for amateurs and professionals including men & women in U. S. Services. Mediums: tempera, showcard colors, crayons, watercolor or ink on Bristol board. Prizes: War Bonds, scholarships, 3 corres. scholarships for men in Service. Work due Mar. 1. John de Lemos, Box 1322, Stamford University, Cal.

K-9 MEMORIAL FOR DOGS KILLED IN SERVICE. World War II. will be erected in Washington, D. C. An award of \$500 will be given for design chosen for the memorial. Ideas or sketches due Apr. 30. Harry Miller, Ex. Sec'y, Gaines Don Research Center, 250 Park Ave., New York 17.

McCANDLISH AWARDS for best poster designs are being planned for 1945; prizes, \$1,000. For all American artists and art students. H. A. Speckman, McCandlish Litho. Corp., Roberts Ave. & Stokely, Phila. 29, Pa.

SCHOLARSHIPS & AWARDS

ALUMNI ASS'N OF AMERICAN ACADEMY IN ROME: 19th Ann. Alumni Collaborative Competition—a design to honor an Amer. inventor. Any school may choose period of 5 weeks to work on project before Apr. 1945. Also teams of 2, 3, or 4 may be formed from student representatives of architecture, landscape architecture, painting & sculpture, Alumni Ass'n. Amer. Academy in Rome, R-1232, 101 Park Ave., New York 17, N. Y.

GRUMBACHER'S NATIONAL SCHOLASTIC AWARDS: Cash awards and scholarships through 21st Ann. Nat'l Scholastic Awards. For American & Canadian High School students. Jury. Medium: oil. Works by May 25. For entry blanks write M. Grumbacher, 470 W. 34th St., New York 1; or in Canada, 179 King St., W., Toronto, Canada.

HIGGINS 16th MEMORIAL AWARDS: Scholarships, cash, honorable mentions & gifts through Drawing Ink Section of 21st Ann. Nat'l Scholastic Awards. For High School students in the U. S. & Canada. Works due by Mar. 25, '45. Higgins Ink Co., 271 9th St., Brooklyn 15, N. Y.

POSITIONS

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1944 INDEX

The Index for AMERICAN ARTIST, Vol. 8, 1944, will be ready for distribution on January 25th. Your request on a post card, with your name and address printed plainly, will bring a copy of the Index to you promptly.

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is a variation of the above process, the painting being done with thick ink or water color brushed through the stencil by means of a stiff brush or an old brush with broken hair.



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This advertisement is an adaptation of a page in **TWELVE TECHNICS** (left), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.

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KLETT from page 24

unbroken rectangle, as was Klett in "The Mirror" and in the *Good Housekeeping* story on page 24, he is relatively free to go his own untrammelled way. Some art directors are glad to leave page layout to the artist, believing that layout and picture composition are inseparable, and that the artist is best fitted to do this one-man job. Whether or not this procedure is followed, the editor-in-chief is dictator and a word from him might, often does, upset plans, even after the design for the illustration has been agreed upon by art director and artist and the picture has actually been painted.

Klett, like practically all contemporary illustrators, makes some use of the camera but he usually draws directly from the model for close-ups, such as his illustration for "The Mirror." These are done with graphite pencil on 19 x 25 inch sheets. For large-scale paintings he works in oil on masonite board. Other commissions are executed on illustration board with watercolor. Usually he makes a number of rough layouts, designing his picture and the page arrangement at the same time, as demonstrated herewith.

Klett was born in St. Louis and began his art education there in the St. Louis School of Fine Arts. After a few months of formal study he took his education into his own hands and left school. Soon he was designing window backgrounds for women's apparel shops, doing fashion drawings and advertising illustrations.

In 1925 he married and moved to Chicago where he worked for three years before coming to New York. Now in constant demand—principally for fiction illustration—he works almost exclusively in color, says he has done only three black-and-white jobs during the past year.

At the time of our interview Klett was planning a month's vacation in Florida, his first in two years. After weeks of trying, he finally had secured train reservations. Then came an editor's plea that he postpone his trip long enough to make a picture for the first installment of a new serial. Success, the tyrant!



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The International Plastic Corp., Morristown, N. J., has issued an attractive little folder on Filmonize Self-Sealing Tapes. While these have been developed and are now available to plants engaged in war production they should be ready for public use before too long. It is stated that this transparent tape will not curl back into a tangle and is especially useful in taping sheets to boards or stretchers.

24th Art Directors Club Exhibition

The National Exhibition of the Art Directors Club of New York will be held at 630 Fifth Avenue, Rockefeller Center, New York, April 10-28, 1945. Closing date for submission of proofs is January 31st. For information address the Art Directors Club, 115 East 40th Street, New York 16.

Free "Position Wanted" Ads for Service Men and Employers

As announced in our December number, AMERICAN ARTIST will publish, without charge, the classified ads of discharged servicemen seeking employment in the art field or classified ads of employers seeking aid. Advertisement should not exceed 30 words and should be sent to Desk S, AMERICAN ARTIST, 330 West 42nd Street, New York 18, N. Y.

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Abstract & Surrealist Art In America. By Sidney Janis, Reynal & Hitchcock, New York, \$6.50.

The story of what the author of this survey calls "the cultural spearhead of today's vital thought" is told under five chapter headings: Sources of 20th Century European Painting, American Abstract Painters, American Surrealist Painters and American Painting by Artists in Exile. It describes the revolution in art (an inevitable development, the author believes, in our scientific age) which began in Paris and which made its formal debut in this country at the famous "Armory show" in 1913. It analyzes the several schools in art which resulted, summarizing their beliefs and aims. These were built, according to their various manifestos, from scientific or philosophic foundations. The author's analysis places the two trends, Abstractionist and Surrealist, on a basis of classic and romantic tendencies; the abstractionists are put in the classic category (intellectually planned and objective painting) and the surrealists in the romantic (emotional and subjective). Remarks by the painters themselves accompany each of the one hundred plates, ten of which are in full color, illustrating references in the text.

Catholic Art and Culture, by E. I. Watkin, Sheed & Ward, New York, \$4.50.

This scholarly study is an analysis of the developing secular and cultural aspects of Christianity. The author traces the growth of Catholic art and literature through the centuries up to the end of the Baroque period which disintegrated at the time of the French Revolution, and from there what he considers the downward course of religion-culture to the present day. The tawdriness and lack of inspiration in Church art today is discussed. A rebirth is anticipated of a religion-culture which will have a new spiritual significance. There are 40 photographs, in connection with the references in the text, to various examples of paintings, sculpture and architecture.

Renoir, by Rosamund Frost; **Cezanne** by Edward Alden Jewell; **Mary Cassatt,** by Margaret Breuning, Hyperion, New York, \$3.00 each.

These three monographs, all of the same format, each contain pictures to be found

only in American collections. In this respect they are the only monographs of their kind. In each, six and a half pages of text with reproductions introduce the 56 plates, eight of which are in full color, the rest being black and white lithographic process reproductions. Some of the works have never been reproduced before. The museums and art school galleries possessing works of the artists, and private collectors all over the country, have cooperated in making these publications possible. A full bibliography follows the text in each book.

Rosamund Frost calls Renoir our foremost modern Old Master. She traces the development of his style of painting through his life experience. Among the plates are 16 portraits, 7 figure drawings, 6 nudes and the remainder represent still life, landscapes and landscapes with figures.

The story of Cezanne, the painter who was rejected by those who tolerated the early Impressionists, and in turn rejected the Impressionists themselves, is told by Mr. Jewell, art critic of the *New York Times*. Cezanne's introverted personality is described, his troubled start as an artist, and his struggle for the principles in painting for which he stood, including the famous formula that all nature is reducible to the sphere, the cone and the cylinder.

The monograph on Mary Cassatt, by Margaret Breuning, describes the artist's search for realism in an age when this quality was far from general, especially among women artists. The mother and child subject had been portrayed with sentimentality, but it remained for the artist under discussion to add depth of feeling and personality to portraits of infants and their mothers. The collection of plates include oils, pastels, dry-points and drypoint-and-aquatint prints.

What Am I Laughing At? Sgt. Ralph Stern's cartoons from Yank, the Army Weekly, Whittlesey House, \$2.00.

Cartoons of Army life in its various branches which have appeared in Yank, and which have amused the men on the fighting fronts, are here collected. Practically all phases of mechanized warfare are lampooned, including the machines themselves, with a few Rube Goldbergian devices for good measure. In a foreword Sgt. Joe McCarthy tells about the author.



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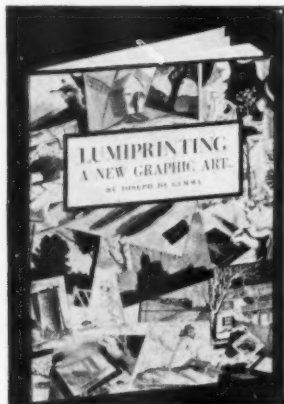
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By Joseph diGemma

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By Albert Christ-Janer; Preface by
Thomas Hart Benton

To anyone attracted to early Americana, this book will be a fascinating document of our artistic and cultural background. A recently "discovered" early American genius in painting—his life, and times—is described with the aid of hitherto unpublished letters and drawings. His genre and portrait painting, of valuable historical significance, make the book an important contribution to the growing literature on American art. There are 7 full color reproductions, many halftones of paintings, and 56 drawings. \$5.00.

SOME ASPECTS OF PRINTING OLD AND NEW

By Daniel Berkeley Updike

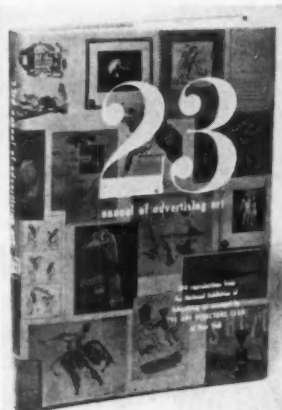
A series of illuminating essays by the dean of the printing profession—Daniel Berkeley Updike—founder of the Merrymount Press in Boston. These essays relate to: Gutenberg and Printers Today; Essentials of a Well-Made Book; The Educated Man in Printing; American University Presses. A scholarly work, exemplifying in text and format the fine art of typography and book-making. \$3.00.

DRAWING FIGURES

By George Giusti

This is a valuable text on drawing the figure. It offers no short cut to the mastery of this difficult subject, but leads the student firmly to a thorough consideration of the fundamentals: proportion, materials and technique, anatomy and procedure for drawing the full figure. Included are a few examples of old master drawings, as well as a selection of Mr. Giusti's own drawings. \$2.25.

OUR FEATURE FOR FEBRUARY



23rd ANNUAL OF ADVERTISING ART

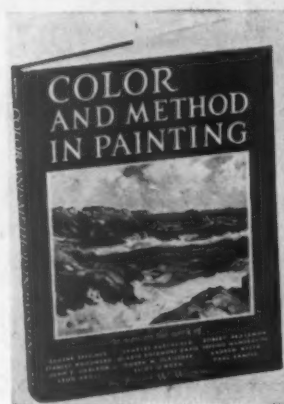
Again we nominate our own publication for highest honors in this month's Art Book Guide. That it richly deserves such acclaim can scarcely be contested by anyone in the advertising art field who has been familiar with the high excellence of former Annuals.

The 23rd Annual is filled with hundreds of superb reproductions, many in full color, of the finest examples of advertising art in America. Its contents, stressing the war theme for the second successive year, include: Color Illustration; Black and White Illustration; Color Photography; Black and White Photography; Continuities and Comics, Posters, Magazine Covers, Car Cards, Window Displays; Booklets and Direct Mail; Ornamental Design and Lettering; Package Design; Editorial Art, both color and black and white; and Design of Complete Advertisement. A fine permanent record and an ideal guide to trends and innovations in the field. \$6.00.

Sorry—Our Error!

On page 26 of many copies of AMERICAN ARTIST for last month (January), a regrettable typographical error appears, Taubes' new book, "Oil Painting for the Beginner," being incorrectly listed at \$5.00 instead of \$6.00, its correct price, announced in several earlier issues of the magazine.

A Watson-Guptill Book



COLOR AND METHOD IN PAINTING

By Ernest W. Watson

This handsome and revealing book tells how 12 of America's greatest contemporary painters—Speicher, Burchfield, Brackman, Mangravite, Davis, Pleissner, Woodward, Carlson, Wyeth, O'Hara, Sample, and Kroll—proceed with their work. The interesting and well written text, disclosing the artists' idea sources and various painting methods, and the 12 fine color plates and 150 halftones, combine toward making this an extremely valuable work for student and artist alike. The plates are printed on heavy paper. Attractively bound. 9 x 12. \$5.00.

PARAGRAPHS ON PRINTING

By Bruce Rogers

Notes on the functions of book designing by one of the most accomplished and versatile designers of books of our time are presented in a volume that is itself an excellent example of good book designing. An informal treatise which crystallizes the elusive matter of judgment in this field, by stating some of the rules culled from the author's experience and giving examples of beautiful printing. Discusses typography, paper, leading, use of color, borders, binding. Size 7 1/4 x 10 1/2. 100 illustrations. Bound in full buckram. Regular edition \$10.00. (Special edition \$25.00.)

GAME BIRDS OF AMERICA

Lynn Bogue Hunt

The lover of birds—and especially game birds—will find his interest and enthusiasm stirred by the authentic quality of this portfolio containing 12 plates of game birds from the distinguished paintings of the celebrated artist of wild life, Lynn Bogue Hunt. Thirty-six different bird groups are included, set in their native atmosphere of land and water. The plates are reproduced in full color and printed on heavy white stock, 13 x 16 inches. A collector's item. \$5.00.

THE ART OF AQUATINT

By B. F. Morrow

Recognizing the need for a book to recommend to the many artists who sought information relating to the technique of aquatint, Dr. Morrow prepared this comprehensive study. The various branches of the process are simply and lucidly described, in order that the student may easily assimilate the essentials of his task without personal instruction. A pictorially beautiful and practical book, including 43 of the best examples of aquatint-etchings by contemporary artists. \$3.50.

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